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ABSTRACT

Planning processes are described for the production of the pilots of a 20 episode educational television series for parent education. Dramatic episodes showing conflict in the lives of five fictional families form the basis for the planned series which is intended to educate 17-25-year-old parents to facilitate the growth and development of their children. The report includes: (1) definition of the conceptual framework, (2) the management plan showing organizational relationships between the three agencies and two citizen groups, and (3) the production plan for three pilot episodes with the themes "Discipline," "Cognitive Stimulation" and "Family Conflicts." The appendix describes the procedures used to document the planning process. (STS)

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DEVELOPMENT AND PRODUCTION LEADING TO A TELEVISION SERIES ON PARENT EDUCATION

PLANNING REPORT

October 29, 1976

Prepared for:

U.S. Office of Education
Division of Educational Technology

Under Contract No.
OE-300-76-0398

IR004274

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

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1

INTRODUCTION

This document has been prepared under Contract No. OE-300-76-0398, Development and Production Leading to a Television Series on Parent Education. The production evolved from the Office of Education's recognized need for parent education within a society where parental roles have undergone many changes. Therefore, the ultimate objective of the series will be to educate parents in order that they may facilitate the growth and development of their children. The Project includes research, the development and broadcast of 20 television programs, field testing, non-broadcast materials, community outreach, publicity and promotion, and the project documentation.

A Consortium was formed among three organizations, Applied Management Sciences, the Educational Film Center, and the Institute for Child Study, to provide the broad spectrum of skills needed for successful completion of the project. This team effort is also assisted by three groups of advisory personnel - consultants, Program Review Board, and parents. These groups supply a combination of expertise and talents as well as consumer opinions and reactions.

The intention of this document is twofold. It will describe the processes used to initiate the tasks necessary for the production of the pilots, and it provides a descriptive interpretation of the methods by which these tasks have progressed. Because many tasks had to occur simultaneously to ensure the expedition of the pilots on schedule, intense planning was directed to the early stages of the project. The planning process and work plan to be utilized for

the conduct of those tasks other than production is currently in preparation and will be ready on November 30 in the form of an Operations Manual.

As an introduction to the following chapters, a brief description will now be given of each.

Chapter 2 presents the procedures undertaken by the Consortium in planning the project tasks.

Chapter 3 depicts the foundation on which the series is based, and describes the program content. It encompasses the goals, objectives, and format to be utilized throughout all 20 programs.

Chapter 4 details the mechanisms used for management of all Consortium members. Brief descriptions of the responsibilities of project administrators, Applied Management Sciences' team leaders, and all advisory personnel are provided.

Chapter 5 defines the projected production plan. This includes all filming tasks necessary to produce the pilots as well as the remaining programs in the series.

Additionally, Appendix A provides the guidelines and procedures to be followed throughout the entire documentation effort.

2

THE PLANNING PROCESS

The Parent Education Television Project is comprised of many different tasks, performed by many different people under the aegis of a Consortium made up of three organizations. The planning for this project has been based on the requirements of the Office of Education (as specified in the Request for Proposals) and the reaction of the Consortium to those requirements as delineated in the Proposal. The proposal for this project was developed with attention to the need, not only to indicate that the way in which necessary tasks could be done by the Consortium and to illustrate to OE that the proposers were capable of doing the job, but also to develop a preliminary plan for the work to be done, in the event that the contract were awarded. As in any project, however, there is some disparity between the plan and the operationalization of the tasks. There have been many intervening variables which have caused the proposed plan to change somewhat:

- There was a period of time elapsed between the submission and the award, and in this case between the award and the contract start, causing personnel and ideas to be changed to some extent.
- In this project, three different organizations are operating, having differing procedures for working; in some cases marked by different tasks to perform. Although the Consortium as a whole had developed the proposal for that activity each individual was working on different parts of the same task. Now, with the contract underway, the relationships among the Consortium member organizations are contractual in nature, and each has unique responsibilities and unique products.

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- The participation in project tasks by:
  - .. Consultants who are able to spend considerable time on project tasks and in advising staff.
  - .. The Program Review Board which advises the Consortium and approves its work at various stages.
  - .. The Community through formal and informal discussions and through reacting to many program ideas.
  - .. The full participation of the staffs of the Consortium.

The above list indicates the ways in which the project was different from the original proposal. In addition to these differences, there were several points of interaction between the Office of Education and the Consortium during the period from the due date of the proposal to the start date of the contract:

- Oral presentation and question and answer session.
- Response to questions.
- Site visit by the Office of Education.
- Best and Final Response.
- Contract negotiations and contract signature.
- Meeting between OE Project Officer and Consortium Project Director.
- Visit by Project Director and Project Officer to the Pre-Development Contractor for review of their materials.
- Design of a Needs Assessment Survey as an add-on to the contract.

These contact points involved several changes to the originally proposed tasks. At the same time, at the beginning of the contract the proposal was again reviewed and the staff evaluated each task to determine: overall scheduling, labor required, decisions requiring immediate attention. There were, of course, many tasks to be accomplished in a very short amount of time. The overriding criterion by

which the scheduling and planning of activities was determined was the need to allow ample time for the production of the pilot films. Thus, at the start of the project, careful analysis was made of the time available for producing the series. This analysis showed that, in order to provide even minimal flexibility in the filming, the script writing and revision must start on November 1.

All other activities required prior to script writing, (including: orientation of staff, development of project goals and objectives, selection and approval of themes, research of theme content for pilots, establishment of the Program Review Board, and provision of formative evaluation and feedback from target audience, etc.) was necessarily completed within the initial two months of the contract. (See Chapter 5 for PERT charts of these processes.) Production tasks will begin with a writer's workshop, planned by the Educational Film Center for October 30-31. This meeting will result in the selecting of writers who are to begin to prepare script treatments on the following day.

During the planning/project initiation period several elements of the project design were put into practice with varying degrees of success and varying needs for modification. For example, the need for additional participation by the Institute for Child Study led to an optional item on the final budget submitted to OE for this purpose. This option was accepted by OE. Immediately upon start of this project, therefore, the Institute's and Applied Management Sciences' staff discussed the ramifications for project activities. The University of Maryland was able to arrange additional release time for the Institute's project representatives. With this increased availability of ICS participation and their spirit of cooperation combined with the overall productivity of the entire project staff, the success of early development and research activities was enhanced materially. Chapter 3 shows how this content was developed.

Input from advisory personnel has also resulted in improving the quality and fine tuning the design of project tasks. The participation

of these individuals and the groups established has led to some unanticipated modifications of the Consortium's approach. Interaction with the consultants, at formal meetings (Orientation and Program Review Board) has led to a consolidation of the format elements of the series segments (see chapter 3) to assistance in contacting several candidates for the host/ess personality, ideas for improving research and evaluation designs, and increased sensitivity to the needs for complete inter-team cooperation - particularly the need for production staff to understand the role evaluation plays in improving program approaches.

Project initiation has also led to some changes in the make-up of both the Program Review Board and the Parents Advisory Panel. First, the Review Board changed in several ways: due to the sensitivity of the Office of Education to the need to avoid government intervention in the content of the programs, the membership of the Commissioner of Education and the Project Officer was eliminated. In their place, two individuals (Joan Thorkildsen and Rupert Trujillo) were nominated for and accepted invitations to join this panel. Ms. Thorkildsen is a Professor of Special Education at Utah State University; Dr. Trujillo is the Director of Continuing Education at the University of New Mexico. Both are concerned parents as well. In addition, three parent representatives were selected for the Board; they are: Ms. Charlotte Hett, Reverend Charles Williams, and Ms. Thelma Birdinground. The characteristics of this Board and their role in project activities are described in Chapter 4.

Other changes in advisory personnel occurred after the establishment of a separate Parents Advisory Panel. This panel was designed to permit the project staff to interact with members of the target audience at various points in the production process: theme selection, script treatments and filmed segments and programs. Also, it was thought that the panel would participate in formal and informal formative evaluation activities. The panel was assembled by Ms. Virginia Burke who also serves as a member of the Program Review Board, with the objective of inviting a representative cross-section of parents.

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The desire was to locate "ordinary" people who would represent the typical consumer of the series. The availability of parents was limited because of their busy schedules. Too, it was found that many persons who agreed to participate failed to show up at meetings out of shyness, scheduling conflicts, inclement weather and other reasons. Despite a strong effort to find persons representative of the primary target audience (17-25 year olds), very few of the parents who showed up at meetings were from this group. Indeed, many of the parents who consistently came to meetings were parents of children who were older in addition to having children in the 0-5 age range specified by the project objectives. Although the development and production staffs obtained valuable input from the Panel members who did attend the several meetings, this Panel did not meet all of the needs of the project.

After several meetings of this panel, the Consortium realized that alternative procedures for interacting with consumers would be needed. Presently, the Consortium is developing a community outreach program in the Baltimore-Washington area to serve the needs for spontaneous consumer-staff interaction and formative evaluation. This new program will contact several existing groups and form ad hoc groups for informal participation. Some of these groups may be asked to continue to participate, others will be asked for "one-time only" interaction, depending on staff needs.

The major conclusion reached by the Planning Team for this project is that all other tasks to be performed either feed into or result from the production task. Thus, through the experience of planning for the production of the pilots, and of providing the necessary input from other project teams, the project management can now step back and analyze the requirements for the activities of the rest of the project.

Some of the decisions affecting outcomes since the beginning of the project have been:

- Finalization of the format
- Selection/recruitment of a host
- Determination of the content
- Development of lines of authority - communication to facilitate project work
- Development of a mechanism to allow input from the consumers of the product - i.e., parents.
- The setting of goals
- The deployment of staff
- The scheduling of project activities

The planning for these activities is described in the remaining chapters of this report. An Operation Plan for project activities other than pilot production will be prepared during the month of November.

When reflecting on the planning period itself and the work produced within that space of time, one can reasonably and favorably conclude that at this time it is possible to say that such a Consortium can effectively function, and produce. This is not an unimportant statement as it has serious implications for the future.

This type of approach or model to the preparation and production of a national television series is a new one. The concepts of joining a profit making company with non-profit organizations for television production has not been previously attempted. Another "first" is the feature of the style of operation, in which the Applied Management Sciences' umbrella coordinates and "manages" the production activities and the content providers, facilitating and calling for optimum accountability and responsiveness.

For the past twenty-five years, major educational television series have been produced by large educational television stations or production centers, both with a non-profit orientation. The emergence now, of a commercial organization capable of successfully providing required expertise and services while simultaneously supporting the creative work opens the door to many possibilities. It

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can mean new sources of information/educational media materials for commerical and non commerical markets; it can change the direction of Public Broadcasting and their method of generating programs; and last but not least, it can offer the Office of Education its most exciting challenge to date in terms of the use of television as a major medium of public instruction for the American public.

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3

THE CONCEPTUAL FOUNDATIONS OF THE PARENT EDUCATION TELEVISION SERIES

The final output of this Parent Education Television Series Project will be a series of programs teaching parents about themselves and their children. The creation of such a series is exceedingly complex. As a whole, the Planning Report provides a guide to transforming the ideas into reality and putting it all on national television. The complexity of the tasks may often obscure their purpose. However, the series is aimed at the education of parents; and the need to keep that goal in mind is crucial to its success.

The overall goal of the Television Series on Parent Education is to enable parents to facilitate the growth and development of their children. This goal will be accomplished through:

1. Development of positive attitudes toward parenting, toward learning about children's development, and toward taking an active role in their learning.
2. Growth in knowledge and understanding about children's development.
3. Development of skills which help parents deal with everyday experiences related to children.
4. Development of autonomy and self-confidence as parents.

This chapter will present the conceptual framework of the Parent Education Television Series as designed by the Consortium. In discussing the elements of the series and the education curriculum it represents, we will provide the rationale utilized in making

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decisions about our approach. The chapter will describe the following aspects of our approach:

- Target Audience
- Instructional Approach
- Program Format
- Program Content
- Assumptions
- Instructional Objectives

DEFINITION OF TARGET AUDIENCE

The age-range of today's new parents is growing wider, with increases in frequency of births for younger teenagers while the median age for all first-time parents is rising sharply. A television series which has a basic integrity in its approach will appeal to an audience with a broad range of ages and experiences. Insofar as is possible, the television series is being developed with this in mind. However, it would be difficult to develop a series for an unknown population. In order to develop a consistent approach to the design of the series, the Consortium made an effort, quite early in the planning process, to define the specific population with which we are most concerned. The purpose of developing limits on the definition of the target audience was to provide the parameters around which various programming strategies might be planned. Thus, a promotion campaign would concentrate on certain representatives of the media rather than others. Too, testing of the program segments will be accurate when the subjects tested have been drawn from the target audience.

In order to develop a target audience definition, the project staff evaluated the various alternatives among age, cultural and economic backgrounds, and ethnic characteristics. It was recognized quite early that a cross-cultural and cross-racial representation would be desirable. Indeed, the format of the program based on the dramatic situations of a set of families, each continuing in the series, was developed, in part to allow such diversity.

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However, the age range of the primary target audience was a more difficult issue. At what age is learning about parenting best done? What segments of the population were most likely to watch, and learn? While the median age for becoming a parent in this country is rising, the number of teenage mothers is also growing at an increasing rate. In addition, one of the requirements of the RFP for this project was the ability to develop film copies for in-school use of the series. Because of these latter two conditions, it was decided that the series would be designed to appeal most directly to the 17-25 year old parent and prospective parent, with the commitment of the staff to a series of wide appeal recognized. In the course of researching the life-styles, attitudes, and likes and dislikes of the audience, it was found that the tastes of the 17-25 year old population are quite similar to the older adult. New parents and parents of young children of any age have similar needs, concerns and problems. The selection of a specific age range reflects the style of the programs. It is felt strongly that the content will be of value and interest no matter what age the parent (or grandparent, or prospective parent) is.

INSTRUCTIONAL APPROACH

Basic to the accomplishment of an educational goal such as the one presented above is the instructional approach taken. The Consortium believes that television is an excellent vehicle for the education of adults, particularly those with young children who often cannot leave the house to attend a class. More importantly, television is one of our society's main methods of communication, and its potential for education is tremendous.

Human development involves an intricate series of experiences. The purpose of the series is to help parents learn how they affect the development and learning of their children -- and to help them learn how to be more effective in their efforts at doing so. The Consortium feels that the task of helping parents in this area should not be limited to lectures or demonstrations but should pro-

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vide illustrations of the experiences of parents. Of course, it is always possible to reduce the lessons to a lecture about some of life's situation. But it is much more effective to present an example dramatically than it is to simply talk about it. This was recognized by the Office of Education in its development of the Request for Proposals and by the agencies responding to that request. These decisions have been arrived at through several meetings among the Consortium's creative staff and advisors. The staff considered both the entertainment appeal of certain formats and their instructional potential. At the same time, the learning habits and preferences of the target audience were also taken into account. The Consortium realized, from the outset, that the adult learner does not respond well to trivial approaches to learning which do not have an adequate information-entertainment ratio. And, the adult learner particularly resents any attempt to "make fun" of something, insult anybody, or insult his/her (the learner's) intelligence.

PROGRAMMING STRATEGIES

The use of television for instruction opens up many exciting possibilities for communication of the Consortium's message. Since the development of the proposal, the project staff from all three agencies, as well as its advisory personnel, have considered and debated the techniques available and their appropriateness to our goals.

The Consortium believes that the dramatic conflict is crucial to an attempt to use television as an instructional tool, particularly where the audience must be attracted and be motivated to tune in the programs. Also, one of the primary purposes of drama has been, since civilization itself began, to teach the audience about life. Whether tragedy or comedy, the dramatic conflict presents its audience with examples of life.

Throughout the program planning process, the dramatic conflict was central to the format discussions. The awareness of

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adult learning styles, and the excellent results of early production team experiments into the documentary film approach to showing life experiences led to the addition of such footage to the dramatic portion. The documentary footage was seen to have two purposes:

- It could be used to show a wide variety of situations related to the program topic - e.g., physical growth in the child at various ages.
- It could be used to present the viewer with specific strategies he/she might employ in helping the child develop.

In order to ensure that the documentaries and the dramas are reinforcing and consistent with one another in the viewers' perceptions, it was decided that a narrator or host/guide would be appropriate. This feature opened up another exciting possibility - that the host role might be filled by a celebrity, known to the audience and trusted by them - and, also, someone who would appeal to them. The technique of introducing a celebrity might also work as a "hook" to get the audience to tune into the series in the first place. The segments of the program as currently envisioned are described in Exhibit 3.1.

Currently, we are in the process of discussions with the agents of several television actors and actresses. Our criteria for selecting this person include:

- Personal appeal to primary and supplementary secondary/tertiary audience.
- Well known (a major attraction for audience).
- Ability to communicate "one to one" (has hosted before?)
- A link exists between personality and performance. (They are attractive to target audience when they are real, because the two are similar -- unlike Fonzie/Henry Winkler).
- A person who preferably has children.
- Active as parent, and known for activities.
- A positive "parenting" model.
- Will stand the test of time.
- Available for promotion and other activities out of a personal commitment to the series.

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EXHIBIT 3.1: REFINED PROGRAM FORMAT

± :30 TEASER

Each show opens with a teaser of high emotional intensity, which poses a dilemma related to the program theme. For example, the teaser from the "Discipline" Pilot might show a moment in which child and parent reach an impasse and stand, will against will, both of them frustrated and confused. The teaser may be a dramatic moment from the show or a sequence captured by the documentary film crew.

±1:00 STANDARD OPEN

The teaser is followed by an open and titles sequence which will be common to all twenty shows. An original "parenting" theme song provides sound for an action montage in which a variety of parents are seen interacting with infants and young children in many ways. Using split screens and other picture wipes and juxtapositions, this fast moving sequence expresses joy, frustration, anxiety, excitement, contentment, and the occasional moments of triumph felt by parents.

:30 - 1:00 HOST TRANSITION (Note: Host may be a Hostess)

The Host appears after the standard open. A brief personal anecdote may be appropriate in this introductory moment to connect the Host's personal experience, as a parent, to the show theme. The Host then leads viewers into the dramatic story.

NOTE: The Host does not present himself as an expert in child-rearing, but rather as a concerned parent, like the viewers, who has been elected to bring useful material to them and himself in hopes of easing the job of bringing up offspring. The tone of the Host is crucial. This person must be a communicator, able to relate anecdotes warmly and convincingly, and able to lead viewers to or through the documentary "teaching" material without being preachy or facetious. The age of the Host is probably crucial as well. If our audience is likely to be PBS for starters, with plans to build an expanding audience over several seasons (ala "Sesame Street"), then the Host should probably be in late twenties or thirties. Such a person could communicate with younger viewers as well as to the known PBS audience of viewers over twenty-five. A very young Host will probably not be convincing as an identity model for parents in our starting PBS audience.

20:00-22:00 DRAMA

The longest sequence, roughly two thirds, of each show, is a "real-life" drama in which one of the five "series families" struggles with parenting problems related to the theme of the show. For example, in the "Siblings" Pilot, action may spring from a parent's inability to accept the love-hate feelings of the children for each other in their competitive struggle for individual identity in the family. Sub-themes can help to build

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EXHIBIT 3.1: continued

a rich story -- the parents' lingering ambivalent feelings towards their own adult siblings, disagreement with each other on how to deal with the childrens' behavior towards each other, interference from grandparents.

How each drama develops will depend on the writer's preference and experience, and on the characteristics of the series family, as well as on the content requirements provided by the curriculum development team. The important quality to develop in these dramas is one which says to many viewers -- "that's me; "that's my neighbor", "that's my kids", "that's my Mother", "that's my doctor."

The dramas are on-location, motion picture films for television, not studio-television comedies. They are sit-drams, with large doses of human comedy, warmth and humor. Dialogue will support visual action rather than dominate it.

Will problems be solved? Sometimes yes and sometimes no, but problems will emerge well defined as problems. Will the parents be models for good parenting behavior? Sometimes yes and sometimes no. They will be human beings. Viewers will see contrasting parent attitudes and approaches, and contrasting child responses amongst the various characters in major and supporting roles.

± 4:00 HOST RETURNS TO PRESENT PARENTING STRATEGIES AND CHILD DEVELOPMENT INFO

The Host returns, comments on the problems raised in the drama. Comments may be light or serious and, hopefully, will include personal anecdotes about his own children or childhood. Then the Host introduces and, perhaps, narrates, filmed ideas for helping parents cope. Film will feature specific parenting strategies, related to the program theme, based on current knowledge of child development. The tone of both Host and Documentary footage will be: "Here are a few ideas that have worked for some people. Maybe they'll work for you. Experts are learning new things every day about how children develop. Here are some ideas." For example, in the "Cognitive Learning" Pilot, new findings on early learning and learning through sensory stimulation can be demonstrated through filmed parent-child games, high-learning environments for children to explore alone, and the featuring of a few ideas of basic importance.

± :45 STANDARD CLOSE AND CREDITS

The original theme song reprise provides background for a standard close, a series of up-beat scenes which end each program on a positive note.

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Program Content:

In order to ensure that the series meets its educational goals in addition to attracting and motivating its audience, writers are being carefully screened. Also, each writer will be thoroughly briefed in the characteristics of the families, so that consistency is developed. However, this is not enough to guarantee that the theme's message is appropriately included in the scripts and effectively communicated to the audience. In order to assure the incorporation of the subject matter into the programs the development staff will create a writer's package for each program specifying the instructional objectives, the central ideas, and explaining the program's message. The development staff will also work closely with the writers and the production staff to make sure the content is being communicated. The writer's package was designed to meet the needs of the production staff. Several versions of the package outline were tried out during the planning period while content was being researched. Exhibit 3.2 presents both the initial outline and the final outline developed for the pilot programs.

As a further check, and a test of the program's potential appeal, several formative research and evaluation activities are planned. These may be summarized as follows:

- Research into the use of television as an instructional tool.
- Frequent review by development and evaluation teams.
- Discussions with members of the target audience.
- Experimental evaluation of program segments and rough cuts.

The planning of research and evaluations will be presented in more detail in the operations manual currently in preparation.

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EXHIBIT 3.2: WRITERS' PACKAGE CONTENT OUTLINE

1. A document for each program which explains the purpose of that program, objectives for viewers, theoretical rationale, and suggested program ideas which will show writers where the "ballpark" is.

2. Content for each element as follows:

MINI-DOC CHILD DEVELOPMENT ESSAY:

Developmental knowledge and examples of whatever subject is to be illustrated in each particular sequence. For example, if the program theme concerns anger, writers will need a list of the typical situations which cause anger in young children, broken down into age groups. Writers will also need to know whether the program concerns age 0-5 age group or a smaller segment within the age span.

Second example: a program concerning gross motor physical growth and development. Content will describe the steps in development to be pictured in the essay, describe what should be happening in the film.

DRAMATIC SEQUENCE:

Writers will need to know the kinds of problems, conflicts, satisfactions and frustrations that parents are likely to encounter in interactions with their children related to the theme of each program. These will have to be many and detailed in order to build richly textured dramatic sequences. The material given to the writers may appear in different families within the story, illustrating different approaches to childrearing.

For example, given a possible theme of promoting creativity, writers may be dealing with the feelings parents have about their own creative abilities, the values they place on creativity vs. other attributes, the frustrations felt when a child does not respond, the need to be aware of the child's own creative efforts and build on them rather than force him to adult standards.

PARENT-TEACHING SEQUENCE:

Writers will need to have specific strategies for each program with detailed descriptions of what should be happening on screen.

For example, in a program concerned with speech development, scenes might show a variety of everyday interaction opportunities as well as specific games and play activities for parents and children.

HOST/ESS:

If the content committee has particular ideas about how the host/ess should be interpreting and connecting the material in the other sequences, this is the place to direct the writers.

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EXHIBIT 3.2 continued

MEMORANDUM

TO: AMS, ICS, and EFC Staff, C-99 File

FROM: L. Colker lfc

SUBJECT: Development of Curriculum Packets

DATE: October 20, 1976

At a meeting held at EFC on October 19, 1976, the following points were agreed upon for the development of the curriculum packets:

1. The developed packages will provide content information for each section of the Draft Film Format (10/15/76), as required.

2. The sections Teaser, Standard Open, Host Transition, and Standard Close will require no information from the Development Team. Reaction to the developed treatment to these sections will, however, be obtained.

3. The initial pages of the packets will specify for each theme the messsage and the objectives. The message will, in the topic sentence, outline for the writers the overall idea of each theme. Supporting paragraphs will expand upon the message, using much of the material which was formerly contained in the theoretical rationale of the draft packages. There will no longer be a prime objective and several subobjectives. Instead, there will be a listing of overall objectives for each theme. These objectives will be a combination of the original subobjectives and the list of developed notions. All of the material to be used in the drama and the parenting strategies must be based on this listing of objectives. It is realized, though, that this listing of objectives will not be finalized until it is put in behavioral, measurable form. Also, upon reviewal of the written scripts, if all of the objectives mentioned are not developed in the scripts, those not used will be deleted, so that we are not held accountable for teaching something that we will not be incorporating into the programs.

4. For the drama section, the Development Team will specify those ideas outlined in the objectives which will best illustrate the goals of the theme. Items selected will center on problems and contrasts that arise from dealing with the objectives. These ideas will be prioritized in order of importance.

5. The Parenting Strategy section will combine the child development essay and the parent teaching strategies into one section. For this section, the Development Team will designate specific strategies that can be used by parents to deal with the problems illustrated in the drama. Real life examples of such strategies will be provided.

6. An appendix to each package will contain the results of research in the field. These studies will form our actual theoretical rationale. Through this research, the writers will be able to match up objectives to actual supportive studies that have been conducted.

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FOUNDATIONS OF INSTRUCTIONAL APPROACH

The way a parent parents a child is affected by the beliefs that parent has about the nature of children as human organisms. What a film producer says to parents in a Parent Education television series is affected by the assumptions that film producers make regarding the nature of children and the way in which children learn and grow toward achieving their human potential.

This section presents the assumptions and objectives which will guide the entire project. While the assumptions would probably not be universally accepted in all child development and parent education "camps" they are not so restrictive as to identify the project with any particular camp. We believe, though, that the assumptions do provide the basis for producing a series with fundamental integrity and consistency.

Assumptions:

1. *Every child is inherently valuable as a human being and deserves to develop to his/her fullest potential.*

This is assumed to be "true" regardless of temperament, physical handicaps, likeableness or anything else. A child does not need to earn the right to be accepted and valued. A child does not need to earn the efforts of parents to facilitate his growth, development, and learning.

2. *Human potential is developed largely through an environment of supportive relationships and interactions that meet the needs of children.*

Children have needs. The degree to which children achieve their potential is related to the degree to which parents (and other significant persons in their lives) provide environments which meet those needs.

3. *Environments most supportive of children's development are based on understandings of the principles of child growth and development.*

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The same behavior by different children (or by the same child in different situations) may be indicative of very different needs. Responses to children in a given situation that are based on knowledge and understanding child growth and development are more likely to be facilitative than are responses based only on the knowledge of that situation.

4. *Environments provided by parents greatly influence the direction of their children's development, not only through the words used, but also through the actions and climate created. The fact of the influence exists, the quality of the influence varies.*

Parents significantly affect their children's development. There is no way to avoid that. Even a decision not to influence them is very influential. The choices parents have relate to the quality and direction of their influence.

5. *Understandings and skills that positively influence children's growth and development can be acquired by all parents.*

Regardless of how bright or dull, rich or poor, how emotionally healthy or disturbed, parents can acquire some understandings and skills which enable them to be more supportive of their children's development than they otherwise would be.

6. *Children's behaviors are caused. The causes are multiple, complex and interrelated. Intervention by parents is more likely to be effective when based on insight into causes.*

Children's behaviors are not random. There are reasons for behaviors. Parental responses to children's behaviors are more likely to support and facilitate development when there is some insight into those causes.

7. *Parents may view some child behavior as nonproductive, unwise, or misbehavior. These behaviors, however, are the children's best efforts at that time toward accomplishing the tasks of becoming functioning persons in society.*

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Children and parents are on the same "side." Children want to become worthwhile, significant adults. They expend their energies toward that goal in the most effective way they know how at any point in time. They are constantly working the tasks of "life's curriculum" as best they can. The ways in which they work on those tasks are sometimes nonproductive, sometimes effective, sometimes irritating to others, sometimes counterproductive, sometimes even "wrong" as viewed by parents and others. However, they are the children's best efforts at that time. Children need help and support in learning more effective and more acceptable ways of accomplishing the tasks of becoming functioning persons in society.

8. *Every child is unique, as is every parent.*

This assumption does not mean that there are no similarities or generalities among children or parents but to recognize and appreciate uniqueness means not to expect all children or all parents to respond in the same way. It means that there are no formulas for child rearing that will work equally for every parent because each parent is a different person from every other parent. It means that no approach to children brings the same response to all children (even in the same family) because each child is different from every other child.

Instructional Objectives:

The establishment of sound television programming strategies is an essential ingredient to the success of the series. The careful selection of instructional objectives is crucial to developing the series' message. At the same time programming strategies must be developed which will attract viewers in the target audience, motivate them to stay tuned, and to tune in again, and provide with valuable lessons in parenting.

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The development of the project objectives began with an extensive literature review conducted for the proposal preparation. The original goals were based on the needs of parents as reported in the literature, and on the theoretical orientation of the Consortium staff. Following the award of the contract, further investigation of the literature was performed. Because the first meeting of the project's Program Review Board was scheduled for the third week of the project, the staff began, immediately after the orientation meeting, to further refine and develop the objectives. Initial meetings centered around the assumptions described above. The staff needed to ascertain whether there was a firm core of beliefs among the members as to the nature of children, parents and their development.

Following agreement on the assumptions, each staff member participating in this process took one aspect of human development and delineated the learning objectives related to each. An exhaustive list was determined, debated among the staff, both within and external to the team working on the objectives. Finally, the categorizing of each objective and subobjective was accomplished. The staff found some of the objectives required further definition, while others did not. These were then elaborated upon, and a final list with standardized format was drawn up for presentation to the Program Review Board.

The initial list of objectives presented to the Review Board was purposely stated in general terms rather than in a specific behavioral way. It was felt that much further research into each objective and into the nature of television education area was necessary before realistic goals and objectives could be stated behaviorally.

In order to accomplish these tasks, the Consortium has developed a series of instructional objectives for the series. These objectives have been reviewed by the Office of Education, the Pro-

gram Review Board and consultants. The overall objectives are listed below:

1. Parents will develop positive attitudes toward parenting.
2. Parents will create a climate of love and acceptance of their children.
3. Parents will develop positive attitudes toward learning about their children's development.
4. Parents will develop an attitude of eagerness to take an active role in their children's learning.
5. Parents will relate to their children in ways that foster feelings of competency/potency.
6. Parents will understand the concept of developmental tasks -- life's curriculum -- and know the tasks appropriate for their children at any given time.
7. Parents will provide adequate and appropriate physical care for their children.
8. Parents will facilitate the intellectual growth of their children.
9. Parents will facilitate the development of social skills in their children.
10. Parents will develop the ability to communicate more effectively with their children.
11. Parents will aid their children in the process of learning to value.
12. Parents will know and understand that parenting begins before their child is born.
13. Parents will develop skills in the objective observation of their children.
14. Parents will learn discipline techniques appropriate for their children.
15. Parents will participate in opportunities to learn more about parenting.

These objectives may be translated into several themes for various treatments in the television series. The formation of program themes has been a cooperative effort among the production, content and evaluation teams in order to assure their integration into dramatic sequences, their appropriateness to content areas expressed in the objectives, and their appeal to the target audiences. Exhibit 3.3

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presents the subobjectives developed to explore the thematic possibilities of the objectives. The selection of themes was based on two prime factors:

- What parents need to know.
- What ideas can be translated into good programs.

In addition, the staff weighed several other criteria in making the final selection:

1. Universality of appeal
2. Avoidance of appeal to "fads," fashion or temporal societal trends
3. Centrality to child development theory
4. Felt need as expressed by parents
5. Felt need as expressed by experts
6. Reflectiveness of age and interests of target audience
7. Reflectiveness of developmental level of target audience
8. Relationship to at least one project objective
9. Topicality - reflective of interests to broader range of population (other than target audience)
10. Achievement of balance in creating unified approach for whole series.

Using these criteria, twenty themes were selected by the staff, as being representative of an integrated and balanced approach by the full-scale series. From these twenty, four (three recommendations and one alternate) were selected by the staff for pilot development. The complement of the twenty themes was developed in order to be able to select pilot themes which would be representative of the series and which would be readily incorporated into the series after full-scale production. Thus, the Consortium expects that some of the other themes may ultimately be modified somewhat before full-scale development begins both as a result of formative research and laboratory evaluations of the pilots. These themes are listed below.

1. Parenting begins long before the child is born by attending to the baby's prenatal needs.

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EXHIBIT 3.3: OBJECTIVES AND SUBJECTIVES

Objective 1: Parents will develop positive attitudes toward parenting.

Subobjectives:

Parents will -

A. Become aware and sensitive to the concept that all children are to be valued and worthy of respect.

B. Become aware that being a parent can be satisfying and rewarding.

C. Become aware that being a parent is a serious responsibility, but not something that requires constant worry about what to do next.

D. Become aware that responsive, trusting parents tend to produce responsive, trusting children.

Objective 2: Parents will create a climate of love and acceptance of their chidren.

Subobjectives:

Parents will -

A. Understand that learnings related to worth, acceptance, acceptability, "O.K-ness", are among the most important learnings of children.

B. Understand that children learn what they are through their perceptions of what significant persons in their lives think of them.

C. Understand that children who feel they are "O.K", valued, and acceptable regardless of what they do or how well they do it are more likely to have the security necessary for coping with problems.

D. Relate to their children in loving and accepting ways.

E. Develop the ability to avoid rejecting their children in the process of rejecting specific child behaviors.

F. Have affectional physical contact with their children appropriate to the children's ages and needs.

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EXHIBIT 3.3 continued

Objective 3: Parents will develop positive attitudes toward learning about their children's development.

Objective 4: Parents will develop an attitude of eagerness to take an active role in their children's learning.

Subobjectives:

Parents will -

A. Become aware that involvement with their children and their activities can be fun.

B. Develop the attitude that it is possible to learn new ways of interacting with their children.

Objective 5: Parents will relate to their chilren in ways that foster feelings of competency/potency.

Subobjectives:

Parents will -

A. Understand that it is important for children to learn that they are competent/potent.

B. Understand that children learn their limits of competency/potency through what their parents think of them.

C. Parents will relate to their children in a manner which focuses on their children's strengths and attributes rather than on their children's weaknesses and errors.

Objective 6: Parents will understand the concept of developmental tasks -- life's curriculum -- and know the tasks appropriate for their children at any given time.

Subobjectives:

Parents will -

A. Know that there are important learnings (developmental tasks) that every person, including infants, works at in an effort to become a significant person.

B. Realize that children, as well as adults, are using all of the energy available to them, in the best way that they know how at that time, to accomplish the tasks necessary to feeling competent, and which will allow others to respond to them in a positive manner.

C. Know that all children are faced with particular tasks to learn which are specific to different stages of life.

D. Become aware of the tasks that their children are working on and support their efforts in positive, constructive ways.

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EXHIBIT 3.3 continued

Objective 7: Parents will provide adequate and appropriate physical care for their children.

Subobjectives:

Parents will -

A. Understand why health care and good health practices are important to their children.

B. Learn what medical care is needed for their children and when and where it should be obtained.

C. Understand the need for their children to expend physical energy and provide opportunities for them to meet this need constructively.

D. Understand that reasonable limits must be set to insure their children's safety and know when and how to apply those limits.

E. Become aware of the nutritional needs of their children

Objective 8: Parents will facilitate the intellectual growth of their children.

Subobjectives:

Parents will -

A. Know the value and necessity of play for their children's learning and development.

1. Understand the role and value of play materials and activities for encouraging constructive play.

2. Identify and provide their children with appropriate activities, toys, games, and other play materials.

B. Encourage their children to use their senses to explore their world.

1. Recognize that their children's exploring activities (e.g., grabbing, reaching, pinching, tasting, smelling, etc.) are a normal and necessary part of development.

C. Provide their children with many opportunities for the development of language skills.

1. Understand the sequence of language development.

2. Understand the need for and provide opportunities for talking with children often.

3. Read to children of all ages, including infants.

4. Provide opportunities for a variety of experiences (e.g., television, records, radio, trips,) which enable children to build and broaden their vocabularies.

EXHIBIT 3.3 continued

D. Encourage curiosity and creativity in their children.

1. Respond to their children's questions in a positive, non-condescending manner.

2. Respond positively to their children's creative efforts even though they may be imperfect.

3. Choose toys and activities that provide opportunities for their children to be creative and to explore.

E. Encourage their children to be independent and critical thinkers.

1. Provide opportunities for their children to make choices.

2. Include their children in family and personal decisions when appropriate.

Objective 9: Parents will facilitate the development of social skills in their children.

Subobjectives:

Parents will -

A. Understand that parental interaction with their children is the basis for adequate social development.

B. Understand that parental interaction with other adults and children influences their children's attitudes toward and interactions with people.

C. Understand that children at all ages learn from interacting with other children.

D. Provide their children with opportunities to interact with other children and adults.

Objective 10: Parents will develop the ability to communicate more effectively with their children.

Subobjectives:

Parents will -

A. Understand their children's non-verbal messages and cues as well as verbal ones.

B. Learn to respond to their children's feelings, often expressed in non-verbal ways, as well as to their verbal messages.

C. Understand that the seemingly endless questions of young children are often more for the purpose of engaging parents in conversation than for finding answers to the questions.

EXHIBIT 3.3 continued

D. Listen and observe what their children are saying before automatically responding.

E. Accept communications from their children without expressing unnecessary judgments either verbally or non-verbally.

Objective 11: Parents will aid their children in the process of learning to value.

Subobjectives:

Parents will -

A. Become aware that the values of parents are communicated to their children in direct and indirect ways.

B. Provide their children with opportunities to make choices among alternatives.

C. Become aware that different families and individuals often hold different values.

Objective 12: Parents will know and understand that parenting begins before their child is born.

Subobjectives:

Parents will -

A. Know the importance to both the mother and the father of preparation for the birth of their child.

B. Understand the relationships between the mother's nutrition, intake of drugs, etc. and her child's development during pregnancy.

Objective 13: Parents will develop skills in the objective observation of their children.

Subobjectives:

Parents will -

A. Focus on the behavior exhibited by their children rather than immediately reacting to the situation on an emotional level.

B. Assess the causes of behaviors in the context of their children's environment and identify any individual areas requiring parental or other intervention. (i.e., illness, learning difficulty, etc.)

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EXHIBIT 3.3 continued

Objective 14: Parents will learn discipline techniques appropriate for their children.

Subobjectives:

Parents will -

A. Understand that punishment is not the most important aspect of discipline.

1. Know the limits of reasonable punishment techniques (avoiding abuses and excesses).

2. Be able to talk with their children when punishment is necessary about the reasons for concern and punishment.

B. Understand that self-discipline is achieved only gradually and through a long period of time.

C. Understand that children need and appreciate reasonable limits.

D. Understand the difference between permissiveness and abandonment.

E. Know and develop the skills of using alternative methods of managing their children's misbehaviors.

1. Understand that there are several alternatives to punishment, including removing the causes of misbehaviors or channeling the "misbehaviors" into constructive activities.

2. Know the probable effects of continued use of the various disciplining techniques.

Objective 15: Parents will participate in opportunities to learn more about parenting.

Subobjective:

Parents will -

A. Obtain information through references to parent education materials and resources (e.g., books, pamphlets, films, television series, groups, counselors, courses, etc.)

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2. Positive parental feedback is an essential factor in building children's self-confidence.

3. Parents can best help their children become effective communicators by stimulating language development from birth onward.

4. Parents can learn to accept and deal with their children's handicaps without feeling responsibile for the child being handicapped.

5. Single parents can meet their children's needs even though there are special problems attached to single parenting.

6. Parents must realize that all caregivers are parental extensions who may heavily influence their children.

7. Parents can help prevent perceptions of early failure, pressure, and guilt by realizing that each child has an individual schedule of development and that within this schedule there is a wide range of normal development.

8. Parents need to accept all expressions of emotions both within themselves and their children.

9. Parents can help their children learn about themselves by expressing the love and acceptance of their children both verbally and physically.

10. Parents can contribute to how children learn values and the process of valuing.

11. Parents can foster creativity in their children by recognizing, respecting, and providing opportunities for them to think divergently.

12. Parents can facilitate the development of social skills in their children by providing opportunities for their children to interact socially with family members and other children and adults.

13. Parents can facilitate the physical growth of their children through proper nutrition and medical care.

14. Parents can learn that children have a fear of being abandoned (left alone) which is dealt with by providing nurturance that is consistent and ongoing.

15. Parents can learn that moral development (i.e., the development of right and wrong) is a process that is learned by example and experiences in decision making and testing alternatives.

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16. Parents need to observe their children's behavior and respond to any recognized problems by knowing when, how and where to obtain specific parenting resources outside the home.

17. Parents can themselves grow and develop through the process of parenting.

18. Parents can help their children to develop self control and responsibility through an understanding of the purposes of discipline.

19. Parents are able to control the experiences of young children that influence what and how children learn.

20. Parents can help children deal with intra-family conflicts by creating a climate of belongingness and openness, while still preserving individual benefits.

The staff then chose four themes from this list for development into the pilot programs. Of these four (see Exhibit 3.4), the first three were recommended to the Program Review Board for their approval with one alternate. In approving these themes the PRB was asked to utilize the following criteria:

- Representative of, or important to, the area of parent education
- Important topic on the national agenda
- Reflective of the designated project objectives
- Relevant to the prenatal - age 5 developmental sequence
- Universality across class, racial, and ethic lines

The overriding questions of judging the suitability of the themes for effective television presentation and of their interest to the target audience have already been dealt with at the staff and consultant levels. At the second meeting of the Program Review Board on October 15-16, 1976, the three themes and the alternate were approved.

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EXHIBIT 3.4: THEMES PRESENTED TO THE PROGRAM REVIEW BOARD FOR APPROVAL

Theme 1: Discipline

Message:

Parents can help their children to develop self-control and responsibility through an understanding of the purposes of discipline.

Theoretical Rationale:

There is a need in all healthy individuals to become autonomous--to be under their own control, rather than controlled by external forces. While children start out totally dependent on caregivers, if they come from a secure environment, they will gradually learn to function on their own, provided they are given opportunities to do so. Given this security and freedom, children develop internal controls and become capable of making their own decisions regarding appropriate ways to behave.

Prime objective:

Parents will know that children learn self-control and responsibility through parental actions and attitudes regarding the setting of limits and the providing of reason and understanding for these limits.

Subobjectives:

1. Parents will know that punishment is not the most important aspect of discipline.
2. Parents will know that self discipline in young children is achieved gradually and through time.
3. Parents will know that self-discipline is achieved when children are given some freedom of choice and movement, i.e. they are not <u>always</u> told what to do and how to do it.

Visualization Possibilities:

A drama might show contrasting ways of "disciplining" young children, with the spotlight on a 2 1/2 year old boy whose parents disagree about using punishment or reasoning as the primary method for managing their child's behavior. Contrasts might also be developed between the lead family's discipline techniques and results and the techniques and results of other families known to the lead family. The difference between a self-disciplined child and a completely other-disciplined child will emerge.

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EXHIBIT 3.4 continued

Theme 2: Cognitive Stimulation

Message:

Parents are able to control the experiences of young children that influence what and how children learn.

Theoretical Rationale:

All children have capacities for intellectual functioning that need to be developed. The degree to which these capacities are developed depends on the type and quality of stimulation that is received from birth onward. To illustrate, it has been demonstrated in child development literature that when parents are highly communicative with their infants these children develop cognitively faster than when parents are largely non-communicative.

Prime objective:

Parents will know that children learn and develop cognitively through an awareness of the world resulting from sensory and intellectual stimulation.

Subobjectives:

1. Parents will know that everyday occurences can stimulate the thinking and learning of children.
2. Parents will know that learnings are the result of both deliberate efforts to teach and the intellectual development which occurs through imitation and observation.
3. Parents will know that the ability of children to attend to sensory and intellectual stimulation depends on the appropriateness of timing and level of interest.

Visualization Possibilities:

A drama might deal with a family with a one year old, living in a drab, sterile surrounding, who discover the importance of early stimulation for their child through instruction and by observation of other families' efforts with their children. During the course of the drama, viewers will see a very young child learning as a result of parental stimulation actions. Viewers will also see the results of sensory deprivation and restriction.

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EXHIBIT 3.4 continued

Theme 3: Family Conflicts

Message:

Parents can help children deal with intra-family conflicts by creating a climate of belongingness and openness, while still preserving individual identities.

Theoretical Rationale:

Each child in a family has to seek identity as an individual both within and outside of the family structure. The number and sex of children, their ordinal position, and the relationships of their parents affect the opportunities for children to be honored and acknowledged as unique individuals. The recognition of uniqueness facilitates the development of identity.

Prime objective:

Parents will know that children constantly seek attention, recognition, and approval as unique individual members of the family.

Subobjectives:

1. Parents will know that each child must be recognized for his/her unique capacities and given opportunities to develop his/her individual role within the family.
2. Parents will know that intra-family conflicts may be related to struggles for identity.
3. Parents will know that inter-parent relationships impact on the development and resolution of all family conflicts.

Visualization Possibilities:

A drama might show a mother and father trying to understand and cope with their young childrens' (ages 2 and 4) competition for parental love and struggles for identity as valued individuals in the family. The story might touch on adult fears of seeing violent impulses in their children and the need to accept and deal with ambivalent sibling feelings constructively. During the course of the action, the adult sibling of the mother or father might come to visit, and viewers will discover that coping with family conflicts is a lifelong task.

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EXHIBIT 3.4 continued

Theme 4: Children Do Their Best

Message:

Positive parental feedback is an essential factor in building children's self-confidence.

Theoretical Rationale:

It is easy for parents to become frustrated, if not provoked, by certain behaviors of their children if parents look only at the behavior and do not realize that the behavior is the child's way of coping with a developmental task. For example, if parents see their child's jumping on and off the sofa only as disregard for the "keep off" rule and not as an exercise in body management and control (admitting that a poor choice of props was made), they miss an opportunity to derive satisfaction and be helpful to their child. Insight into the tasks of growing up can change frustration into challenge and rebuke into a helpful and supportive interaction.

Prime Objective:

Parents will know that children work at the tasks of growing up as best they can.

Subobjectives:

1. Parents will know that they communicate their own perceptions to their children of their children's success or failure in dealing with the tasks of growing up.
2. Parents will know that children use only the ways they know to work on the tasks of growing up and that their ways may not always be desirable or effective.
3. Parents will know that the tasks appropriate to a certain period of time in a child's life must be accomplished before the child will be able to move on to more complex tasks.

Visualization Possibilities:

A drama might explore ways in which parents build up and tear down childrens' self-confidence through misperceptions of the reasons for the children's behavior. The main story thread might delve into the power that a parent has to build a child's self-confidence by supporting this behavior as the child's best effort at growing up. The story will also show how parents can build up or tear down each other's self-confidence.

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4

MANAGEMENT PLAN

For this project to be ultimately successful, it is essential that both spirit and the operation of the Consortium reflect an everyday working partnership relationship. All three Consortium members embraced this concept when they agreed to cooperate on the development of the proposal last spring. All knew it when the contract was awarded. Indeed, all felt it strongly on the second day of the effective date of the contract, when an all-day staff orientation session was held. It was clear to all concerned that planning efforts could not be limited to tasks alone. Rather, it was crucial that the Consortium concept be translated into a smooth running, inter-dependent team effort from the very beginning, with each member organization bringing to the project its special contribution, its key personnel, its willingness to find effective ways to work cooperatively on a regular basis. Clearly, all the planning in the world would come to naught if the various project staff members were not able to function as a team. They have had to learn to work together as if they belong to one organization, even though they came together from diverse worlds: management and research, television and film production, and content development. Three distinct groups with different purposes and different work-styles share one aim: to make the Parent Education Project a working reality. Thus, a major part of the initial planning effort was carefully focussed on how to organize the Consortium into a variety of working teams and committees, operating in conjunction with the key advisory bodies efficiently and productively. This chapter will describe the mechanisms being utilized for this purpose.

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Because this project is a Consortium effort involving three distinct organizations, as well as a number of advisory groups, it is essential that clear lines of authority be established and followed by the members of the project team. Exhibit 4.1 shows the overall table of organization, with Applied Management Sciences as prime contractor and both the Educational Film Center and the Institute for Child Study as sub-contractors. Thus, Applied Management Sciences is the organization ultimately accountable to the U. S. Office of Education for the successful planning, development and implementation of the Parent Education television project.

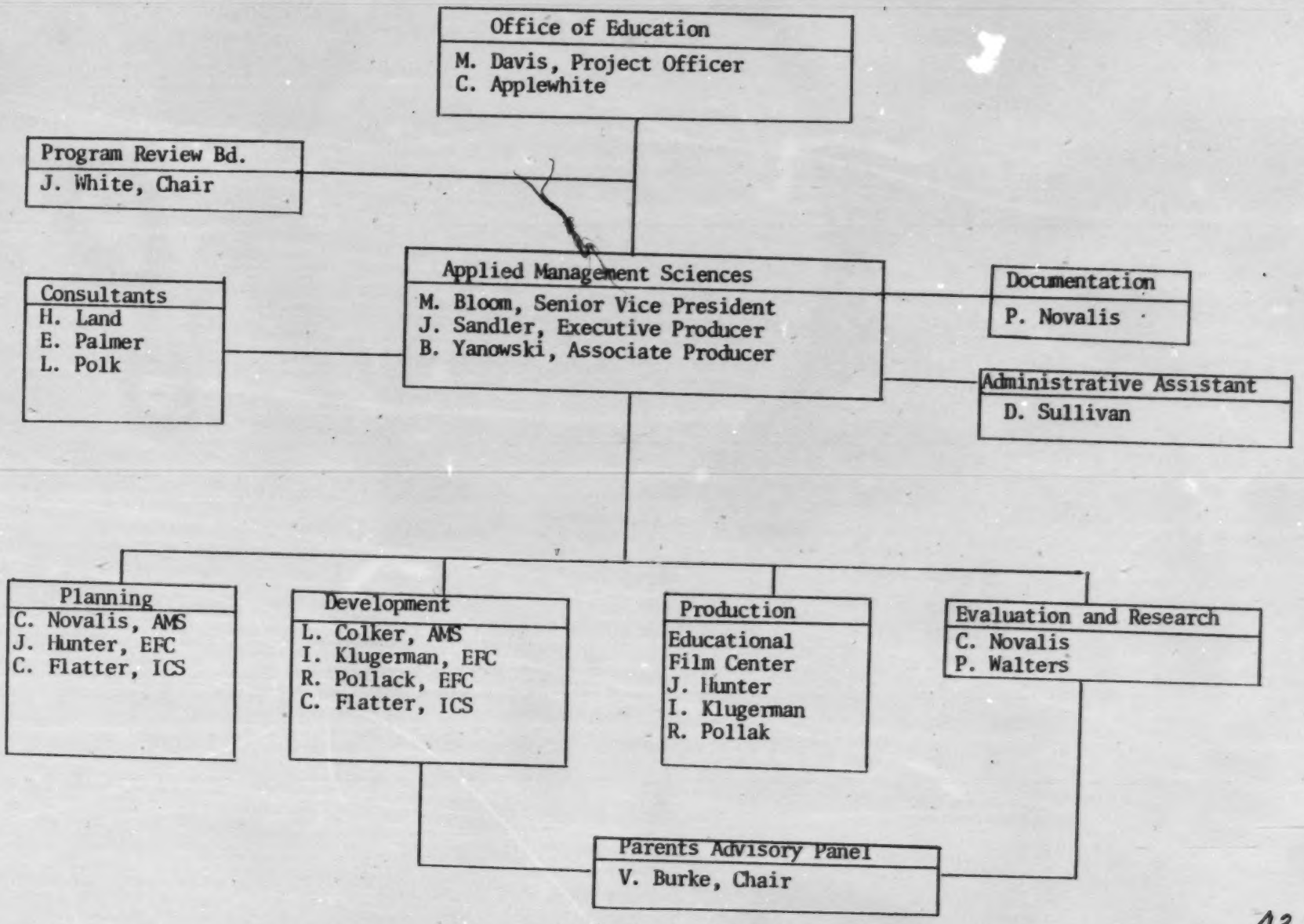
TABLE OF ORGANIZATION

As prime contractor, Applied Management Sciences has the overall responsibility for managing and coordinating the total Consortium effort. The project is organized into a number of working teams with team leaders, all but one from Applied Management Sciences' staff. The Production Team leader is a key member of EFC's staff, and thus, a key member of the project's management team.

Program Executive (Martin Bloom) - represents Corporate Management, reviews all key decisions involving allocation of resources, quality of products, contract fulfillment and policy matters and is responsible for supervising financial matters throughout the life of the project. He reviews all significant products and attends key Consortium meetings. He acts as immediate supervisor of the Executive Producer/Project Director.

Executive Producer/Project Director (Jerrold Sandler) - has overall responsibility for all technical and operational aspects of the project. In his role as Project Director, he is responsible for making policy decisions, coordinating the work of the various Consortium members, directing the assignments given to the project consultants, coordinating the various advisory groups, project representative to the Office of Education, and supervisor of Applied Management Sciences' staff assigned to the project. He reports directly to the Program Executive.

EXHIBIT 4.1: ORGANIZATIONAL RELATIONSHIP OF KEY PERSONNEL



4.3

As Executive Producer, he is responsible for ensuring that the television series and related materials meet the high technical and artistic standards consistent with the educational goals and objectives specified by the RFP and our proposal. Specifically, he approves all significant steps from the planning through post-production, including (but not limited to) format, program elements, celebrity-host/ess, series title, script treatments, shooting scripts, rough cuts, interlock and answer prints. This calls for close coordination with EFC, which has the responsibility for writing and producing the programs within the parameters of the approved thematic structure as organized by the Development Team. Everyday creative decisions are made by EFC; all key steps in the development of the series are approved by the Executive Producer.

Associate Producer/Project Coordinator (Barbara Yanowski) - reports directly to the Executive Producer. In her role as Project Coordinator, she is delegated the responsibility to act for the Executive Producer in his absence to coordinate all staff and advisory group activities, to maintain an ongoing schedule of events involving the members of the Consortium, consultants and advisory boards and panels, oversees long range planning, and carries out other special duties assigned by the Executive Producer as needed. As Associate Producer, she acts as project liaison with EFC regarding adherance to production-related deadlines and acceptable deliverables.

Planning Team Leader (Carol Novalis) - is responsible for overseeing all planning activities undertaken by the Consortium during Phase I, Task 1, including the development of this planning report. She coordinates the work of all three agencies in the area of project planning, developed the PERT charts (see Chapter 5), works closely with the other Team Leaders to ensure efficient flow of information during this crucial planning period. She participates in the weekly meetings of the Project Coordinating Committee. She reports to the Executive Producer through the Project Coordinator. As the leader of the evaluation team she provides the important linkage between goal setting and achievement.

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Formative Research and Evaluation Team Leader (Carol Novalis) - is responsible for the design and implementation of the formative research and evaluation plan as well as the needs assessment survey. This team is currently formulating the approach to the evaluation plan and the needs assessment study, working closely with appropriate advisory personnel. Ms. Novalis is reponsible for designing a plan which will be sensitive to the needs of the project, and the necessary time and budgetary constraints, resulting in effective laboratory and field testing of the pilots, as well as the follow-up analysis leading to program revision. The same reporting procedures, as above, apply here.

Development Team Leader (Laura Colker) - is responsible for supervising and developing the Consortium's materials in the content and curriculum areas. This includes the development of project goals and objectives, theme selection, and the ongoing search for relevant material related to the target audience. This team is staffed by members of the ICS staff group and the EFC production team. It develops the research packages for study by the Program Review Board and utilization by the project staff. Ms. Colker reports to the Executive Producer through the Project Coordinator. As in the case of all Team Leaders, she participates in the weekly meetings of the Project Coordinating Committee, where planning matters, Consortium decisions and problems are reviewed and acted upon.

Marketing and Distribution Team Leader (Laura Colker) - As the project develops, this team will be responsible for the development of non-broadcast materials, as a logical extension of the work of the Development Team. Ms. Colker will also coordinate the work of community outreach and promotion as it relates to the distribution of non-broadcast materials. In this latter category, she will work closely with the Executive Producer and Associate Producer who will supervise the overall promotion effort. The same reporting procedures, as above, apply here.

Production Team Leader (Ira Klugerman) - acts as Managing Producer for EFC, supervising the writing and production staff. As an employee of EFC, he reports directly to Jack Hunter, General Manager of EFC. He represents the Production Team at the weekly meetings of

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the Project Coordinating Committee meetings, and acts as direct liaison with the Executive Producer through the Project Coordinator for all production-related matters. He is responsible for the timely delivery of EFC materials to the Executive Producer for approval and utilization.

Documentation: One additional member of the Applied Management Sciences' team is the documentarian, who operates quasi-independently as a full-time observer and recorder of all key project events. Via personal interviews, transcriptions of selected meetings, copies of memoranda, correspondence and general objective observation, he will prepare two deliverables for the Office of Education at the end of the two year contract period: a technical report for USOE's use, and a volume for publication describing the process of how such a project is born, develops and succeeds. This added dimension to the project's life should pay handsome dividends in terms of useful knowledge and procedures important to policy makers and program developers. All members of the Consortium team as well as advisory personnel are expected to cooperate fully with the documentarian in providing him with timely information about meetings to be attended, copies of memos, letters, and agreeing to personal interviews from time to time. The documentarian reports to the Executive Producer.

As a result of the first two months' experience, the role of the documentarian has now been expanded to provide continuing and regular feedback to management and staff throughout the life of the project. As an objective observer, he will be able to provide valuable insights into the overall process from a unique vantage point.

The Applied Management Sciences' project team, from Executive Producer through the Associate Producer, various Team Leaders, Research Associate and Administrative Assistant are assigned 100 percent to the Parent Education television project, insuring a high level of responsive management and program development.

OPERATIONAL GUIDELINES

As stated earlier, this project is a cooperative effort of three organizations and various advisory groups. Thus far, this chapter has described how the project is organized into functional teams. Since the management under this contract is the reponsibility of Applied Management Sciences, it follows that (with the exception of the production team leader) all teams be headed by appropriate personnel from that organization for purposes of planning and coordination. The next section of this chapter deals with the working relationships developed during the planning period involving all three Consortium members and the advisory personnel.

Liaison with Consortium Members

In the case of the Educational Film Center, Jack Hunter (General Manager) provides ongoing communication and regular contact with the Executive Producer; for production matters, Ira Klugerman (Managing Producer) deals directly with the Executive Producer through the Associate Producer. For the Institute for Child Study, liaison with the Executive Producer is provided by Charles Flatter.

Ongoing coordination takes place formally on a weekly basis through meetings of the Project Coordinating Committee (PCC), comprised of the Executive Producer, Associate Producer, all team leaders and Consortium representatives.

The Project Coordinating Committee meets weekly throughout the life of the project. At those meetings, key issues, policy decisions and problems are discussed and resolved. In this way, the Consortium members share their most current experience and concerns and are able to take concerted action as a team.

On an everyday basis, working members of each Consortium agency relate directly to the appropriate team leader in performing project tasks. For example, the Development Team, headed by Laura Colker of Applied Management Sciences, involves a close working relationship

with both ICS and EFC. The Institute is represented on the Development Team by Charles Flatter, Robert Huebner, John Kurtz and Bonnie Tyler; EFC is represented by Ira Klugerman and Ruth Pollak. As appropriate, other members of the Applied Management Sciences' staff also participate. This team was directly responsible for the development of the assumptions, goals and objectives, leading to the selection of themes for the pilot programs as well as the entire series. In a very short period of time, the Development Team has already been functioning most efficiently and productively, and will continue to operate as a sub-unit of the project through the development of research packages for EFC's use with their writers. They will also play a key role in the development of non-broadcast materials.

Liaison with Advisory Personnel

This Consortium effort is a complex undertaking involving not only three separate organizations, but a variety of advisory personnel are vital to the success of the project. Working procedures have been designed to involve them as appropriate in planning and operations.

Program Consultants - perform tasks as assigned by the Executive Producer, to whom they are directly responsible. Specific Task Work Orders are written for each consultant assignment, detailing the work to be accomplished, the timeframe involved, and the estimated costs. The Administrative Assistant maintains a cumulative consultant file, so that at any given time the Executive Producer knows how much consultant time has been used, and can plan future activities for the consultants within budget constraints. The three consultants are: Herman W. Land, overall program consultant with special attention to the documentation effort; Edward Palmer, formative research and evaluation; and Lee Polk, television production. During the first two months, the consultants have participated in Program Review Board and staff orientation sessions, discussions on program matters such as the selection of host and series title, and the design of the format, promotion and formative evaluation. In addition, they provide informal consultation with the Executive Producer on specific project issues

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and needs. They will be available to perform consultation services through the life of the project. When Consortium members identify specific needs for consultation, they request their use via the Executive Producer. Subject to consultants' availability and budgetary constraints, authorization is made on a case by case basis.

Program Review Board - is comprised of ten citizens who meet from time to time as a policy body whose mandate includes approving the selection of themes, approval of the pilots, and passing judgment on the overall approach to non-broadcast materials. Working closely with the Chairperson, John White, the Executive Producer's office arranges for appropriate meeting times and places. Each member is reimbursed for travel expenses and receives an honorarium for each meeting attended. The Executive Producer and Associate Producer attend each meeting, along with the General Manager of EFC and the ICS team leader. As needed, other project staff are made available for discussion of specific issues. The consultants, too, will often be in attendance to provide their special insights into the deliberations of the Board. Exhibit 4.2 describes the characteristics of the Board and the Program Consultants.

Parents Advisory Panel - represents an idea developed in our proposal as a sounding board for consumer reaction to themes, suggestions for host/ess, reaction to pilot programs, etc. As described in Chapter 2, early project attempts to organize this group have thus far met with mixed reviews. It quickly became apparent that the specific target audience, i.e., men and women 17-25 years of age who are parents of young children or prospective parents, are a hard group to bring together for such sessions. At this juncture the original concept of the Parents Advisory Panel is being held in obeyance for possible future use during the evaluation of the pilots. To meet the current project needs, a new approach to obtaining consumer input is being undertaken. The Consortium staff members are seeking opportunities to go directly to the parents and young people in such settings as day care centers, schools, pre-natal clinics, etc. This is an example of how the Consortium handles potential problems and resolves them quickly in order to meet project's needs.

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EXHIBIT 4.2: PROGRAM REVIEW BOARD MEMBERSHIP

	Television	Child Development	Formative Evaluation	Management	Ethnic Minorities	Women	Community Outreach & Distribution	Medical
PROGRAM REVIEW BOARD								
Mr. John F. White, Chairperson	X		X	X			X	
Dr. Urie Bronfenbrenner		X	X				X	
Ms. Virginia Burke		X		X	X	X	X	
Dr. Robert Clayton, M.D.		X		X				X
Ms. Joan Thorkildsen		X			X	X	X	
Dr. Keith Mielke	X		X	X			X	
Dr. Rupert Trujillo		X	X	X	X			
Ms. Thelma Birdinground Parent #1		X			X	X		
Ms. Charlotte Hett Parent #2		X				X		
Rev. Charles Williams Parent #3		X			X		X	
PROGRAM CONSULTANTS								
Mr. Herman W. Land	X		X	X			X	
Dr. Edward Palmer	X	X	X	X			X	
Mr. Lee Polk	X		X	X			X	

Progress Meetings: Each week, Applied Management Sciences' management group, comprised of the President, two Senior Vice Presidents and Vice President, meet with the Executive Producer and the full-time core project staff of Applied Management Sciences to review the previous week's work, as well as discussing key decisions, major issues and problem areas to be resolved. Once each month, representatives of the other two Consortium members are also invited to participate. As preparation for these weekly meetings, written progress reports from each of the three agencies are submitted to the management group for their information and reaction. All project staff are given copies of the weekly reports to maximize both internal and external communication. These meetings also provide an opportunity to review milestones and deadlines. Every effort is made to ensure adherence to deadlines in order to allow time for internal review of products and deliverables. Thus, attention is paid to the scheduling of events and allocation of personnel and resources. In addition to the Executive Producer and Associate Producer, the various Team Leaders and other staff have an opportunity to interact with management on a regular basis, thereby gaining invaluable insights and guidance as they proceed with the development of the project.

General guidelines:

The project will operate according to a number of operational guidelines:

- In the event of any dispute among the Consortium members, the Executive Producer will attempt to mediate, and if necessary will make a decision resolving the conflict. As a final arbiter, any unresolved conflict will be settled by the Corporate Management of Applied Management Sciences.
- In the absence of the Project Director/Executive Producer, the Project Coordinator/Associate Producer is empowered to act on his behalf regarding technical matters. All Consortium staff will be expected to operate within this framework.
- A master schedule of project meetings and events will be compiled on a continuing basis by the Associate Producer/ Project Coordinator. Staff members will inform her of upcoming information as soon as the information is available. Any special needs will also be funneled through the Project Coordinator.

- The Executive Producer will be the official project representative with the U. S. Office of Education through its Project Officer, Malcolm Davis. All project contact with USOE will be channeled through the Executive Producer.
- Project staff will be expected to meet the timelines as described in the PERT charts (See Chapter 5.) Timely completion of tasks is essential to the success of the project.

This Chapter has described the nature and scope of management and organizational arrangements designed to operate the Parent Education Television Project efficiently, creatively and productively, beginning with the planning effort and throughout the life of the project. The key to its success will ultimately be the commitment of individuals involved from each of the Consortium members to work as a team. While the above guidelines are designed to facilitate project development, the ultimate test will be the mutual trust and respect shared among staff, Board and consultants, all of whom have a common aim: to develop the best possible television series as a major contribution to the parents and children of America.

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THE PRODUCTION PLAN

During the first two months of the project the three pilot programs (and the deadlines imposed by their production requirements) became the hub of the Consortium wheel. All the related actions of management, program development, research and production schedules became spokes designed to support this endeavor in an all encompassing production plan. This chapter describes this plan, defines the methods by which individual tasks occur, spells out key staff allocations and specific dates of delivery.

General production progress is reported to Applied Management Sciences through the Weekly Progress Report and discussions conducted at the Weekly Project Coordinating Committee meetings.

Specific progress, however, is charted in the Production Milestone Chart, Exhibit 5.1. Designed by Applied Management Sciences and the Educational Film Center, this chart displays the overall series schedule by time and task. Each of the major phases of this chart are explained in the following pages.

STAFFING/SCHEDULING

- Staffing: Overall production management is conducted by Ira Klugerman (Educational Film Center). Presently, the production, post production and administrative personnel are being identified for the Parent Education series.

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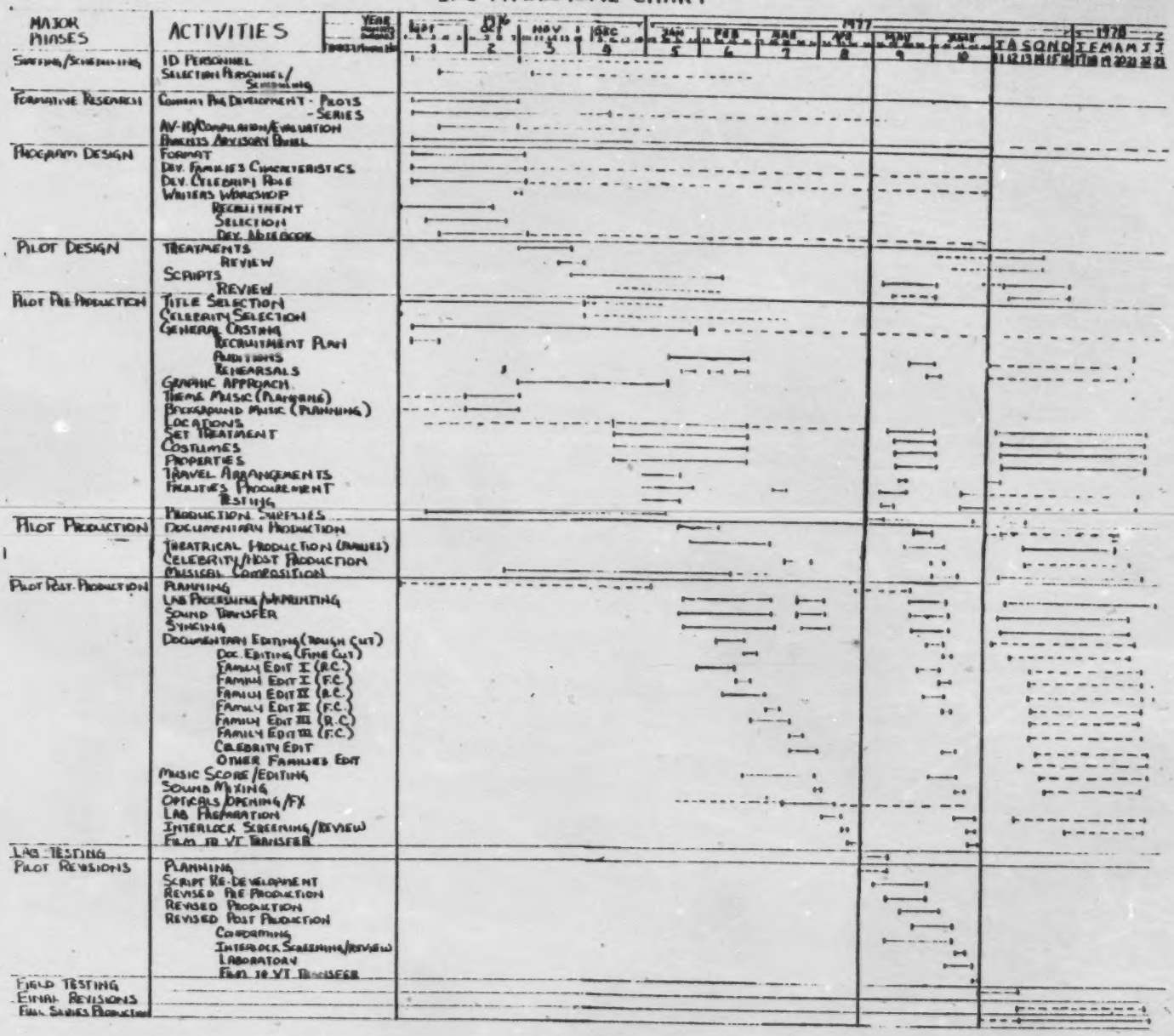
EXHIBIT 5.1:

EFC MILESTONE CHART



The EFC staff organization is presented in Exhibit 5.2. Other personnel will be employed on a freelance basis. All staffing will be secured and committed prior to production.

- Formative Research: Content Research Package - Applied Management Sciences and ICS provide EFC Writers with program themes, rationale, objectives, latest research studies, programs and a synopsis of common parental concerns and characteristics regarding each subject and theme as well as target audience concerns. There will be twenty such packages produced. The first three, for the pilots, will be completed in time for the Writers' Workshop, October 30 and 31. Applied Management Sciences, EFC and ICS have already prepared a preliminary outline form for organizing this information. This has been described in Chapter 3.

- AV Material: EFC will screen material for evaluation of style and content samples of media proven to be effective with the target population. The purpose is to develop the television series design so that it, too, appeals to its primary audience. This information has been identified by Applied Management Sciences and made available to EFC prior and subsequent to the development of pilot treatments.

- Target Audience Characteristics: Applied Management Sciences has provided EFC with information on the characteristics, tastes and preferences of 17-25 year olds. It includes statistics on preferences, survey results from magazines and "life style" articles. Also included is information dealing with the entire adult population in addition to the target group, since the audience will be parents of young children.

- Parents Advisory Panel (PAP): EFC is presently attending meetings with parents, identified by Applied Management Sciences, in order to obtain insight and/or corroborate other research with common parental characteristics, needs and concerns, life styles, preferences and tastes in media. EFC and ICS have also visited other parent groups, specifically related to the target age audience of the series in order to broaden the formative research base. These activities will be on-going, throughout the project, though the majority of effort will have been completed prior to script completion.

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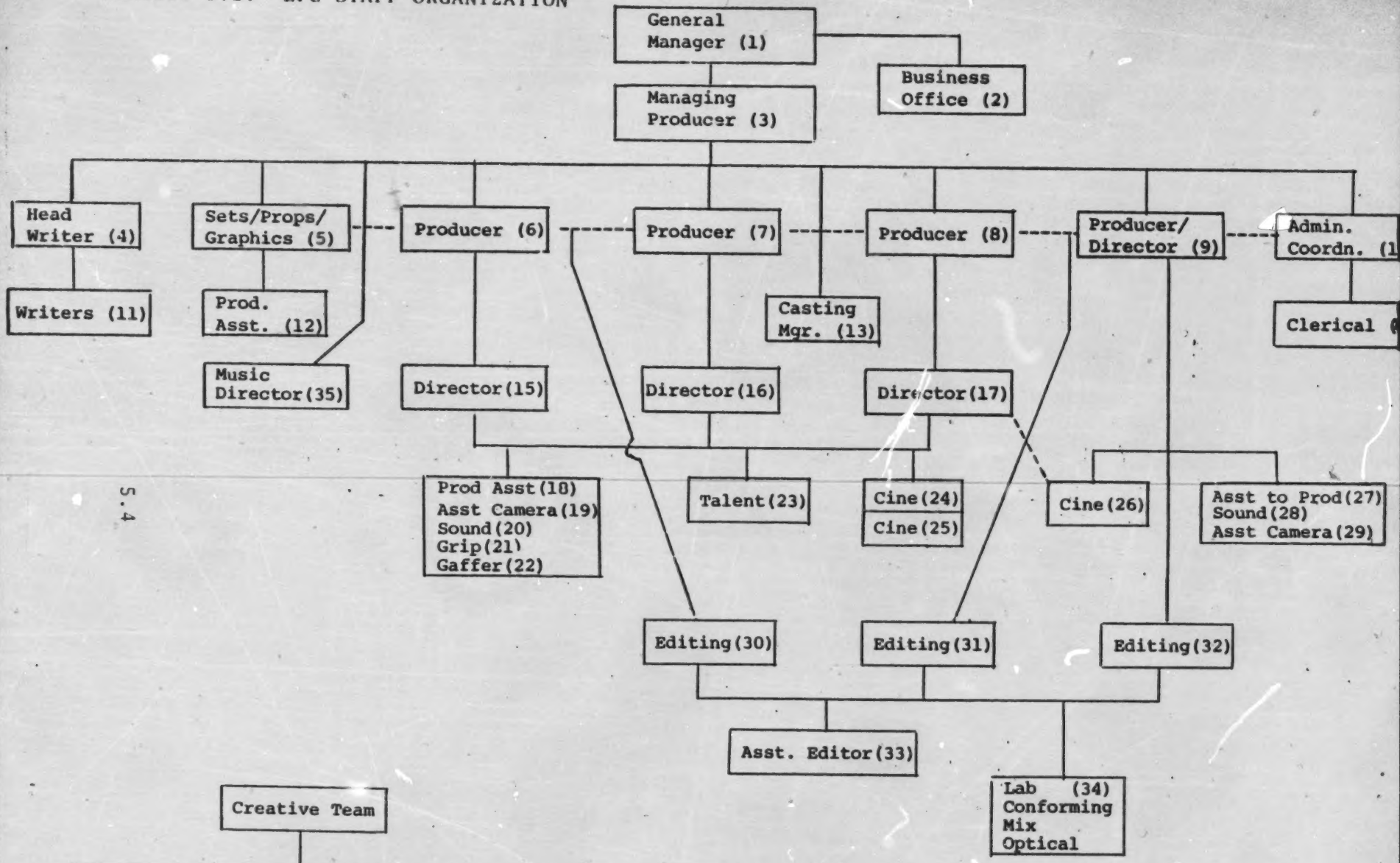
EXHIBIT 5.2: EFC STAFF ORGANIZATION



S.4

EXHIBIT 5.2 continued

KEY for Organizational Chart on "Parenting" Project

(1) Jack Hunter
(2) Dorothy Kilgore
(3) Ira Klugerman
(4) Ruth Pollak
(5) To be assigned
(6) Bob Crowther
(7) Mimi Hayes
(8) To be assigned
(9) Frank Nesbitt
(10) Anne Hinkle
(11) To be assigned
(12) To be assigned
(13) Wendy Wilson
(14) Sam Stanton
(15) Richard Even
(16) Foster Wiley
(17) Mike Switzer
(18) To be assigned
(19) To be assigned
(20) To be assigned
(21) Walter Rave
(22) To be assigned
(23) To be assigned
(24) Foster Wiley
(25) Mike Switzer
(26) Murdoch Campbell
(27) Jan Hatcher
(28) Paul Rusnick
(29) To be assigned
(30) Rob Gardner
(31) Judy Herbert
(32) Richard Even
(33) To be assigned
(34) Freelance
(35) Paul Brier (free-lance)

PROGRAM DESIGN

- Program Format: The proposed series format has been scrutinized by the Executive Producer, Project Staff, Program Review Board, Project Consultants and prospective writers. It has also been subject to a rigorous internal evaluation. EFC is presently reviewing all input and will finalize the pilot formats including the host, teaser, parent teaching strategies and theatrical elements, at the Writers Workshop. It is expected that no significant alterations will be made in the format as originally designed; although a rebalance and/or rearrangement of program elements may be recommended. When finalized, the format will be submitted to the Executive Producer (Applied Management Sciences) for his approval.

- Program Families: It has also been decided to use the five families as they are in the proposal, with one minor change. The single black parent has now been changed to a single white parent. This was decided on the basis of eliminating any stereotypes within the characters. In order to maintain an ethnic balance, the professional white family has been changed to a black professional family. The names of family members may also change in order to accommodate certain creative and cultural necessities. EFC is presently arranging for and conducting interviews with parents similar to those described in the proposal to ensure authenticity during the script treatment and development stage.

- Writers' Workshop: The Educational Film Center will conduct a two-day workshop at the end of October, 1976. The purpose of such a conference is to firm up commitments to prospective writers, develop a writers notebook and finalize the series format. Writers for the workshop have been identified through personal contacts, recommendations from other professional producers, project consultants and professional screen credits.

One of the criteria for selecting writers for the series is a sensitivity to specific parental situations; therefore, all writers will be encouraged to do as much additional research as required in order to strengthen their individual insights. This is an ongoing

process throughout the production of the series, and producers, directors and talent will also be required to research and sensitize themselves to the families, their backgrounds and their characteristics. Those selected to participate in the workshop have been sent a Writers' Package consisting of series format, content approach, sample treatment description of families and schedules. Samples of all writers' work were requested, particularly relating to series content, resumes and a critical evaluation of the format with constructive recommendations for change. Those with the most potential and most likely to work on the entire series were asked to come to the workshop.

A writers' notebook will be produced after the workshop. This is a package of materials that describes the program format, the role of the celebrity host/ess and the background of all family characters in the series. It will also contain actual characteristics of parents that represent the target population, common factors among all parents of young children and the content research package produced by the Development Team. Essentially, the notebook will serve as a visual representation of the entire series. It will be partially complete at the conclusion of the workshop, and fully complete after field testing and evaluation have taken place.

- Pilot Pre-Production:

  - Title Selection - Criteria for selection have been established by EFC. Titles have been solicited from all Consortium members, program consultants, parents and review board membership. Writers at the Workshop will also be requested to submit recommendations. EFC will select title after internal and external review processes have been exhausted and submit its recommendation to the Executive Producer for approval.

  - Celebrity Host/ess - Criteria for celebrity have also been established by EFC. Recommendations have been solicited from all the same resources as the above. The selection will be made by EFC with approval

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by the Executive Producer depending upon established criteria, financial and schedule limitations. Celebrities are presently being contacted through program consultants, agents and personal contacts.

- General Casting

  a. Recruitment Plan (Documentaries) - EFC, through Applied Management Sciences and ICS, will begin to identify Parent/Child Centers and Programs throughout the United States, and particularly in the greater Washington, D.C. area. Later, parents with children 0-5 years of age will be contacted and asked to cooperate by being subjects in the film. A balance will be represented of suburban, urban, rural surroundings, ethnic and cultural diversity. EFC will then compile a file of contacts (names and addresses) for use during the Documentary filming.

  b. Recruitment Plan (Drama) - EFC has begun identifying all theatrical performance agencies and organizations in the Metropolitan Washington and Baltimore areas. A partial list was completed in the proposal, and a more extensive list is being prepared. Letters will be sent to these agencies requesting assistance in locating talent.

  c. Auditions - Pre-casting is beginning on a weekly basis, at EFC. Types are being identified as the families are developed. Potential characters are being identified for later call backs. Once first draft scripts are prepared, the final casting process will commence. It is envisioned that children who appear in the families will, most probably, be obtained through the same process as identified in the Documentary Recruitment Plan above. The final selection will be made through script reading, credibility of appearance and charisma.

  d. Rehearsals - This activity shall commence with talent, under the supervision of the Director, just prior to production, and will continue during the production phase.

- Graphic Approach - Once format and title has been formalized, the EFC identified Graphic Artist will be requested to recommend potential lettering styles and graphic/art look for the series. This may effect promotion and publicity, programs, supplementary non-broadcast materials and must therefore be reviewed and agreed upon by consortium members involved in the other tasks, with final approval by the Executive Producer.

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- Opening Title Sequence - Following completion of shooting, and during post-production editing, the Opening Title Sequence will be filmed.

- Original Music (Composition) - EFC's Musical Director/Composer will commence creative activity shortly after the Writers' Workshop has concluded and the five families have been more thoroughly developed. Individual family themes will have been composed and recorded prior to the commencement of the musical editing/post production activities of the project. The Series theme words and music will be written after the opening title sequence has been finalized.

- Set Treatment - Once first drafts of scripts have been completed, the Art Director, in conference with the Producers and Directors, will discuss the setting (interior) requirements. Since it is envisioned that most of these will be actual locations, the task will be more that of setting decor, then set construction. Sketches of set decor will be produced by the Art Director (i.e., art renderings) prior to final pre-production. Finalized interiors will most likely be accomplished just prior to actual shooting.

- Costumes - The same processes for Set Treatment are also employed in Costumes. Should performers have suitable attire of their own, it shall be used. However, it is possible that certain rentals or purchases will be necessary in order to fit character personality and costume. This shall be accomplished by the Prop/Costume Manager under the supervision of the Art Director and during the final preproduction phase.

- Props - Once again, the same processes and time lines are employed. The props will be secured by the Props Manager, working under the supervision of the Art Director -- and will commence upon first draft completion, and be completed prior to shooting.

- Travel - All arrangements, particularly for the Documentary Crews, will be made commencing upon final script approval.

- Facilities Procurement - All motion picture production equipment, both owned and rentals, will be ordered during the final pre-production periods. Time will be set aside for test and check of all facilities prior to production. Labs will be contacted for assistance in checking processing and camera testing.

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- Production Supplies - Raw 16mm Film Stock, 1/4 inch Audio Tape, Video Tape, etc. will be requested by the Managing Producer. The EFC Business Manager will order all such supplies and secure them prior to the commencement of film production.

PILOT DESIGN PRODUCTION

- Treatments and scripts: Upon receipt of the pilot theme content packages, the Head Writer, along with two additional writers selected during the workshop, will begin the development of the treatments of the three pilot programs. These will take narrative form and will indicate transitions, techniques and story visualizations of the program theme and content. Celebrity host transitions will be indicated only through a general description, as it is unlikely that the celebrity will have been selected by that time. Treatments are scheduled for internal revision and completion within three weeks of the writers' workshop, at which time they will be submitted to Applied Management Sciences and the Institute for Child Study for content/curriculum review and approval by the Executive Producer. Producers and the Head Writer from EFC will review all treatments for aesthetic purposes, recommending changes or acceptance. Additions or changes requested by Applied Management Sciences and the Institute for Child Study will be submitted by EFC to the writers and incorporated in the revised treatments.

Upon acceptance of the treatments, full scripting will commence, including all dramatic, documentary and parent-teaching segments, leaving only the celebrity/host transitions for final completion. Interim scripts will be subject to the same internal revision or acceptance process as the treatments. Once these are approved by EFC, they will be formally submitted to Applied Management Sciences for final approval by the Executive Producer.

Within the design of each of the 20 programs are the following program elements:

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- Teaser
- Celebrity host/hostess
- Open and titles
- Drama
- Documentary teaching sequence

Technical procedures for producing each of these segments are described below.

It is envisioned that the documentary segment will be completed in script outline form before the other elements. Therefore, upon approval of scenarios, the EFC Associate Producer will travel to pre-arranged geographic locations to finalize production arrangements. The film crew will follow with the EFC Producer/Director, as the Associate Producer moves on to make similar arrangements with the contacts at the next location. In a period of two or three weeks, all locations will have been covered.

The celebrity-host/ess transitions will be the last element produced, in order that the Producer may maximize the need to control the transition time and content. Arrangements for production will be made by the Producer/Director of the Documentary Unit following editing of the Documentary elements.

The drama element will use three of the five families for the pilots, with shooting staggered over a period of six weeks. Only one production crew will be necessary for this element throughout the entire pilot production.

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PILOT POST-PRODUCTION

At the conclusion of each day of filming, exposed raw stock will be picked up, coded and delivered to the lab for expedition which is normally an overnight process. Once processed and printed, the original film is coded and sent to be stored in the vaults of the conformer for matching at a later time.

Magnetic tape (1/4 inch) with sync sound is delivered to EFC at the conclusion of each shooting day with camera/sound reports. On a daily basis, the EFC Assistant Editor will transfer and code all accepted sound to 16mm magnetic tape for syncronization.

- Editing - With input from the creative team, under supervision of the Producer and following the approved scripts, the Editors will put the pilot programs together, first in rough form for screening by Applied Management Sciences and ICS then in fine cut. For the pilot programs, EFC will create four primary Editorial teams, one Documentary/Celebrity Host/ess unit and three theatrical units. Since the first production unit to operate will be the documentary team, it is likely that these program elements will be completed first, the rest to be staggered. The Celebrity/Host/ess transitionary element and opening title segment will be produced last and therefore edited last. All elements will then be assembled and prepared for the laboratory. Each editor will be responsible for request and preparation of sound effects for final sound mix. The Assistant Editor shall record all effects under the Editor's supervision.

- Music Score and Editing - The Musical Director, under the supervision of the producer, shall compose/select/arrange/record and edit all musical transitions, themes, and background mood pieces. This will partially be accomplished prior to production through the composition of thematic melodies, and completed in the final editing stage.

- Sound Mix - The Editor shall prepare a sound mix sheet with all tracks complete. Producer and Editor shall be responsible for arranging for sound mixing at a predesignated studio and attending the mixing session. All sound will be mixed onto a 16mm Master Magnetic audio track.

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- Opticals/Title Sequence - Opening titles will be edited by one of the Theatrical Editing Teams, under the supervision of the Managing Producer and with the assistance of the Art Director. When completed, the opening sequence, including all music and sound effects will be duplicated three times and edited into all pilot programs.

- Lab Preparation - A duplicate of a work print shall be prepared for each pilot from the 16mm Color workprint by the film laboratory. This print will be then submitted to EFC, and the Editor shall prepare each print and audio master for Film to Tape Transfer and Interlock screening.

- Interlock Screening - Completed program, minus color correction and opticals (fades/dissolves), will be screened by AMS/ICS at EFC on a 16mm double system projector.

- Film to VT Transfer - For each pilot, both film and sound tracks will be prepared for the Television Production Facility by the Editor and then transferred through interlocked double system telecine equipment to 3/4 inch Videocassette. The Videocassettes will be duplicated for safety precautions,. and then delivered to Applied Management Sciences for Lab Testing.

PILOT REVISIONS

- Planning - During the lab test, all writers, talent, locations, labs, and crew will be placed on a period of Standby, awaiting instructions for revisions based on reports from the Applied Management Sciences formative evaluation team. Equipment will be scheduled, and teams reorganized as best as can be done, under these uncertain circumstances.

- Script Redevelopment - Once feedback has been obtained from the Applied Management Sciences evaluation team, the writers will be requested to provide revised scripts based upon input from EFC, which will in turn be coming from Applied Management Sciences/ICS. These revisions shall be produced and submitted to Applied Management Sciences for review and scrutinized by EFC for aesthetic merit. Overall approval will be made by the Executive Producer.

- Revised Pre-Production - Based upon revised scripts, the producers will prepare for filming revisions in the same manner as detailed in the prior Pre-Production activity section of this report.

- Revised Production - All activities required for production will commence according to schedules prepared in the revised pre-production portion of this report.

- Revised Post-Production - All events are duplicated as presented in the pre-lab test phase of this report with a few exceptions.

  a. Conforming - Once lab testing is complete, the producers will know which existing sequences can become finalized. The conformer will be given permission to prepare (match) the A & B Rolls of original film for the laboratory. This includes Opening Titles and other special effect sequences. This process continues as new sequences, scene or shots are edited into the pilots.

  b. Laboratory - Once interlock screening is accomplished with the revised pilots, the laboratory will then prepare for the delivery of first Answer Prints to EFC. This means production of optical sound tracks, introduction of all fades, dissolves, superimpositions and other effects throughout the film, color correction and timing. EFC will then screen and evaluate the Answer print and accept or reject the print based upon its own technical criteria. If accepted, additional prints from the original A & B rolls will be requested for protection purposes. If rejected, the Lab will be requested to produce a corrected Answer Print, which will also be screened and evaluated.

  c. Film to VT Transfer - Once the prints are accepted, EFC will arrange for transfer of the film to 2-inch, High Band, Color Videotape. The Videotape will then be duplicated according to Applied Management Sciences' requirements and delivered for Broadcast Testing.

FINAL REVISIONS

While EFC will be responsive to any refinements necessary, it is expected that at this stage, minimal refinement will have to be

accomplished in order to provide the Office of Education with three episodes of the final twenty program series. Any changes required will be accomplished during the full series production in order to maximize efficiency.

FULL SERIES PRODUCTION

It is envisioned that as feedback is provided by the Applied Management Sciences Formative Evaluation Team, script development for the remainder of the series will commence. All formative research information will be presented to the writers, producers and directors at EFC, so that the results may be reflected in the programs to come.

After receiving the go-ahead from the Office of Education, full production will then commence with all personnel requirements and production processes defined, coordinated and accomplished so as to fulfill EFC's obligations to Applied Management Sciences and the Office of Education.

SUMMARY AND CONCLUSION

As can be seen by the body of this report, because of the nature of the project, production is not discrete. Every other task is of a support nature and consequently the "planning period" was mindful of this priority.

The project is now in a position to develop the rest of the work. With the production organized, the future direction can be as carefully defined. To have done these two simultaneously would have been to short change one or the other, possibly both. As stated in Chapter 1 of this Report, the Project Operations Manual to follow will span the rest of the project and will cover all other major operational aspects. These have been charted in the exhibits which follow. What now remains is the work of planning the specifics for the Consortium.

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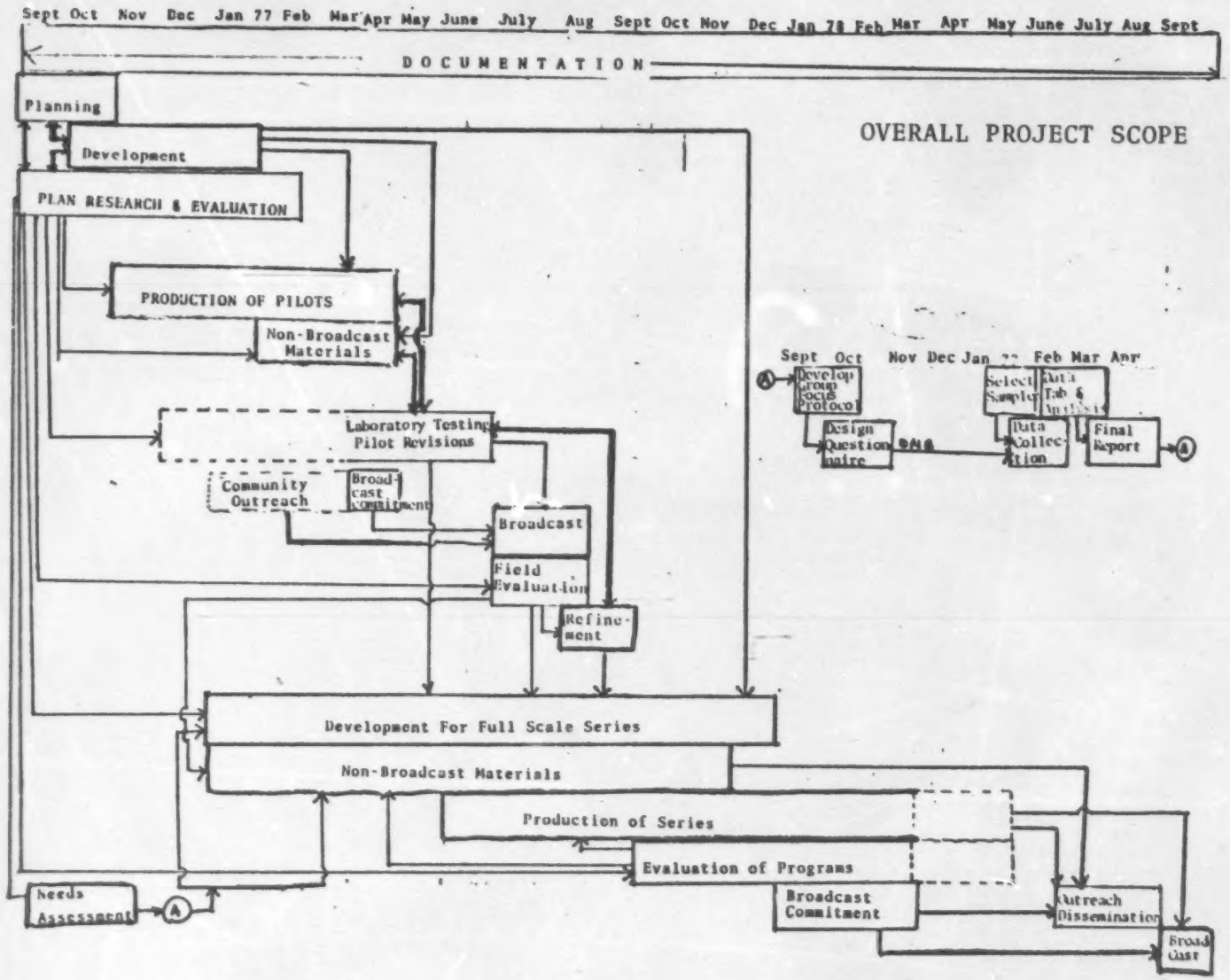
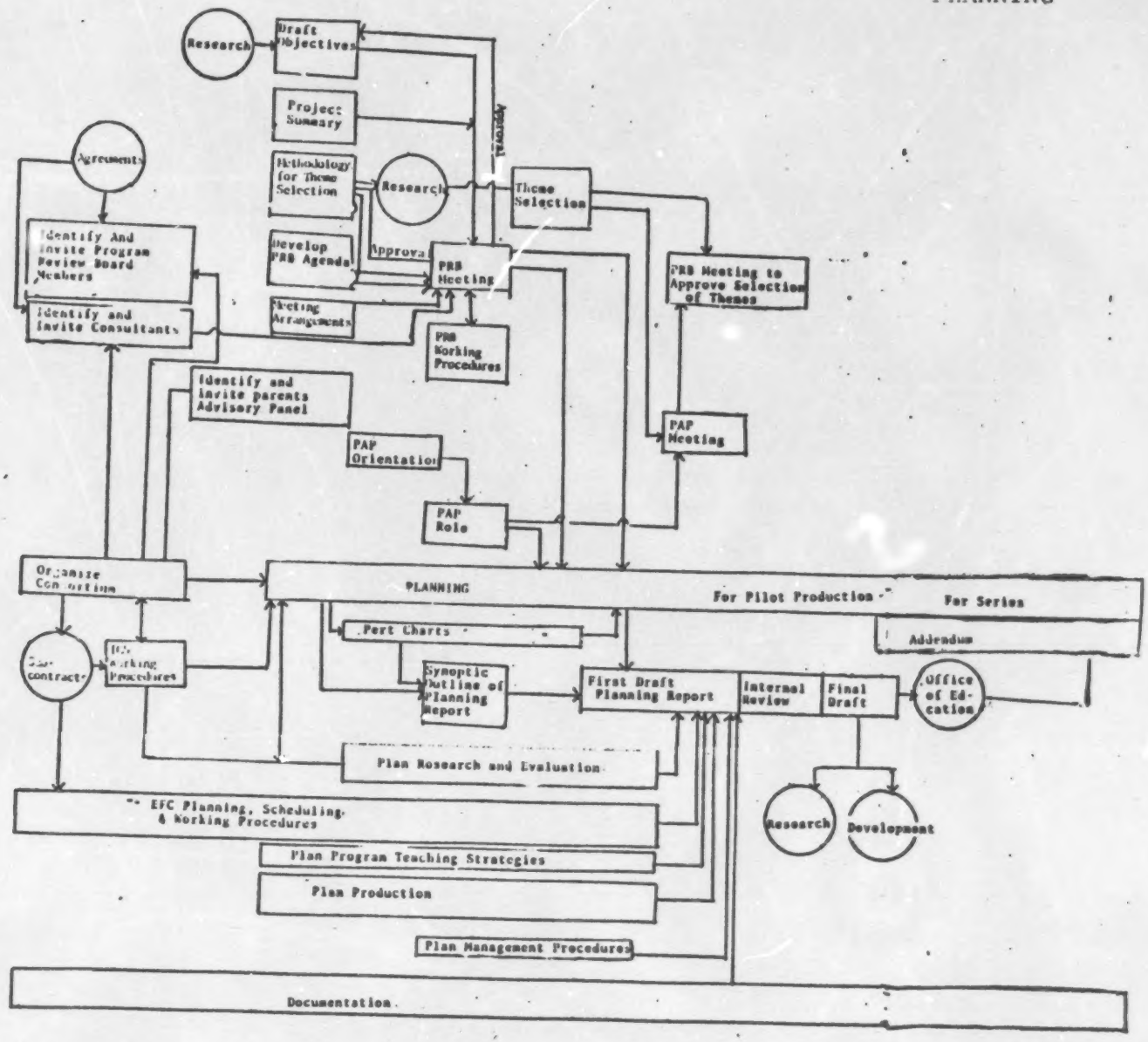

Sept Oct Nov Dec Jan 77 Feb Mar Apr May June July Aug Sept Oct Nov Dec Jan 78 Feb Mar Apr May June July Aug Sept
DOCUMENTATION
OVERALL PROJECT SCOPE
Planning
Development
PLAN RESEARCH & EVALUATION
PRODUCTION OF PILOTS
Non-Broadcast Materials
Laboratory Testing Pilot Revisions
Community Outreach
Broadcast Commitment
Broadcast
Field Evaluation
Refinement
Development For Full Scale Series
Non-Broadcast Materials
Production of Series
Evaluation of Programs
Broadcast Commitment
Outreach Dissemination
Broadcast
Needs Assessment
A
Sept Oct Nov Dec Jan Feb Mar Apr
Develop Group Focus Protocol
Design Questionnaire
O.M.B.
Select Sample
Data Collection
Final Report

S.16

Proposal July 15-Sept 1 Sept 1-3 Sept 6-10 Sept 13-17, Sept 20-24 Sept 27-Oct 1 Oct 4 8-Oct 11-15 Oct 18-22 Oct 24-29 Nov 1 Nov 13 Nov 15 Nov 20 Nov 2

PLANNING



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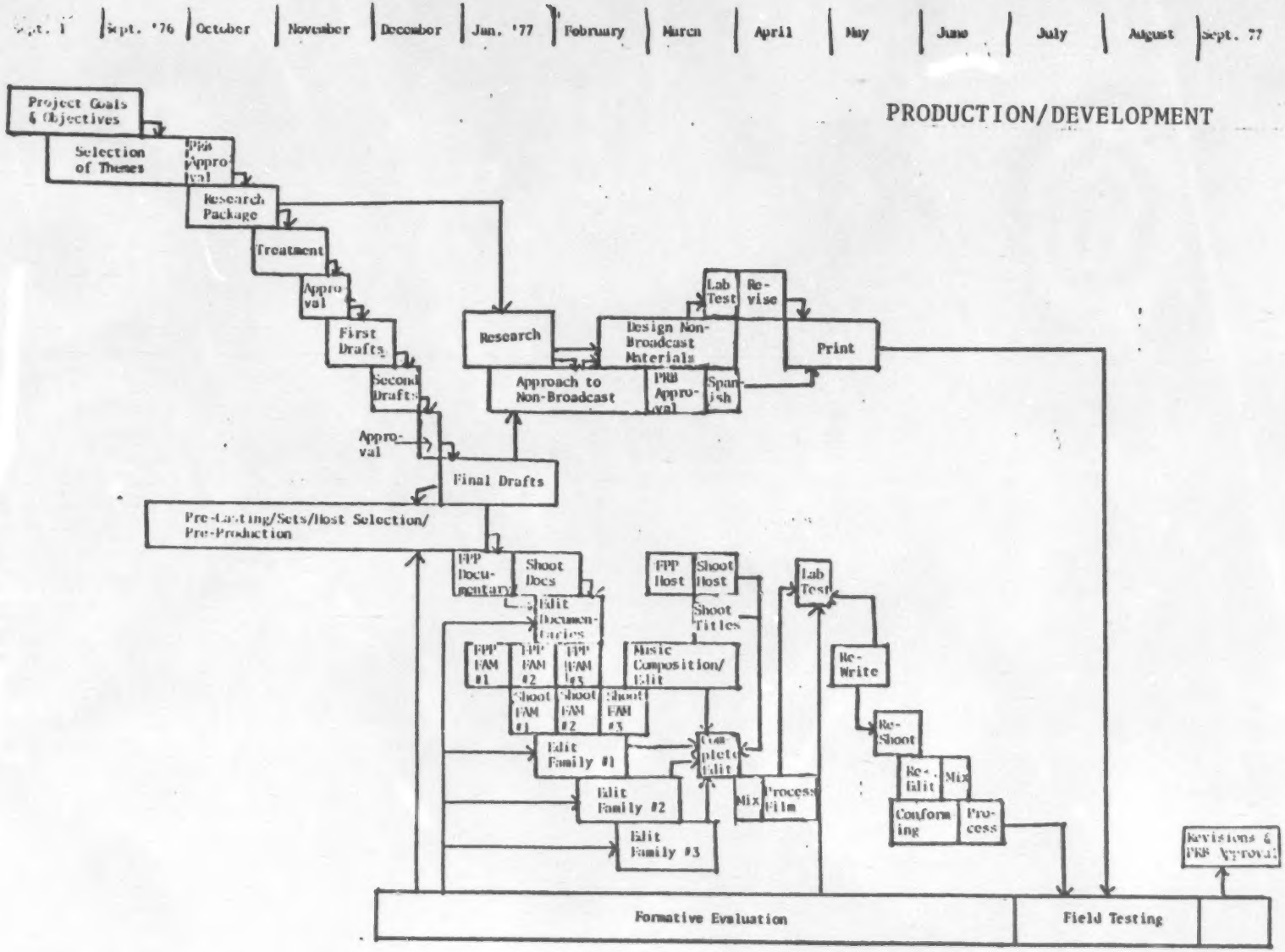
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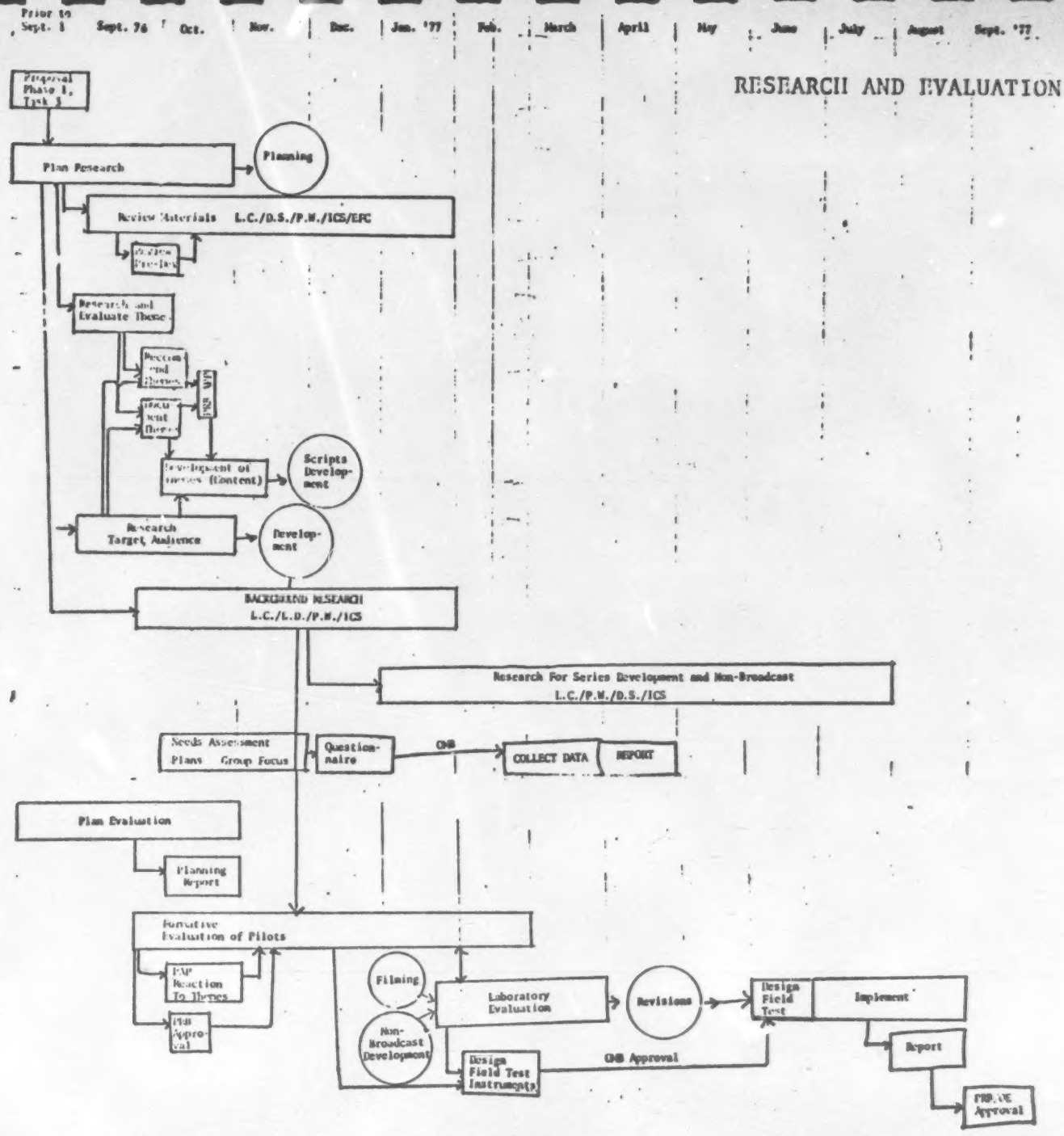
PRODUCTION/DEVELOPMENT
Project Goals & Objectives
Selection of Themes
PRB Approval
Research Package
Treatment
Approval
First Drafts
Second Drafts
Approval
Final Drafts
Pre-Casting/Sets/Host Selection/ Pre-Production
Research
Design Non-Broadcast Materials
Lab Test
Revise
Print
Approach to Non-Broadcast
PRB Approval
Spanish
FPP Documentary
Shoot Docs
Edit Documentaries
FPP Host
Shoot Host
Shoot Titles
Lab Test
Re-Write
Re-Shoot
Re-Edit
Mix
Conforming
Process
FPP FAM #1
FPP FAM #2
FPP FAM #3
Music Composition/ Edit
Shoot FAM #1
Shoot FAM #2
Shoot FAM #3
Edit Family #1
Edit Family #2
Edit Family #3
Complete Edit
Mix
Process Film
Revisions & PRB Approval
Formative Evaluation
Field Testing

5.18


Prior to Sept. 1
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Jan. '77
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March
April
May
June
July
August
Sept. '77
RESEARCH AND EVALUATION
Proposal Phase I, Task 3
Plan Research
Planning
Review Materials L.C./D.S./P.M./ICS/EFC
Research and Evaluate Theme
Scripts Development
Research Target Audience
Development
BACKGROUND RESEARCH L.C./L.D./P.M./ICS
Research For Series Development and Non-Broadcast L.C./P.M./D.S./ICS
Needs Assessment Plans Group Focus
Questionnaire
OMB
COLLECT DATA
REPORT
Plan Evaluation
Planning Report
Formative Evaluation of Pilots
Filming
Laboratory Evaluation
Revisions
Design Field Test
Implement
Report
Non-Broadcast Development
Design Field Test Instrument(s)
OMB Approval
PBS/CE Approval

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APPENDIX

WORKING PROCEDURES FOR THE DOCUMENTATION EFFORT

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WORKING PROCEDURES FOR THE DOCUMENTATION EFFORT

The Parent Education Television Project employs a full-time documentarian whose role is designed to provide a different and more objective perspective of the entire project. The documentarian's activities have two basic purposes.

- To provide an objective record of the processes occurring in the development of the television series.
- To provide timely feedback to all project personnel, including management, regarding the current status of the project and future activities.

At the conclusion of the 2-year project, the documentation effort will issue in two deliverables to the Office of Education. These will consist of:

- A short, comprehensive overview of the project, limited to approximately 150 pages of printed test. This would be suitable for publication and wide dissemination.
- A complete technical volume including source documents, transcripts, and other data, to be available to researchers and the government.

In order for the documentarian to carry out his functions, he will also perform several kinds of data collection and reporting activities. These will include 1) collecting information from project staff about their activities, 2) circulating and receiving comments on drafts of deliverables and project memoranda, and 3) preparing transcripts and summaries of project meetings. Project staff will have the responsibility of keeping the documentarian informed of their activities, and of providing comments and critiques of materials given to them for review.

With these considerations in mind, the following pages present the procedures which will be used to document the project, starting with the types of materials to be collected by the documentarian.

The proposal described a number of data-gathering mechanisms which would help the documentation effort. It would seem helpful to expand that list and divide it into two parts, covering unobtrusive and interactive measures.

Unobtrusive Measures

The unobtrusive measures are those which should be produced anyway in a project of this kind. We shall discuss each of these in detail below.

1. Materials in project files. We assume that every consortium organization has some sort of project file which is kept by the project director or team leader at that organization. It is not the documentarian's responsibility to tell anyone what to put in this file, but it would be extremely helpful to receive a copy of whatever is filed. This might include official documents, memoranda, progress reports, deliverables, etc. Thus, the documentarian's name should be on the distribution list for any document which is considered important enough to put in a file.

2. Records of meetings. This project has involved a number of meetings, including staff meetings of consortium members, interconsortium meetings, and meetings of advisory group such as the Program Review Board, the Parent Advisory Panel, and the program consultants. It is important that the documentarian be informed of forthcoming meetings, so that he can make a decision whether or not to attend. In this regard, please note that the proposal states that the documentarian "will have access to all except personnel-related meetings."

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If the documentarian attends a meeting, he will take notes and possibly tape-record the meeting. At present, it is planned to record all meetings of the Program Review Board and the Parents Advisory Panel.

If the documentarian is not present at a meeting, it would be helpful to have any records of that meeting, such as minutes or notes. These records may be those which one is distributing to other persons, or simply notes for one's own personal use.

3. Interim materials such as schedules, evaluations, scripts, etc. Many products of this study will go through initial drafts before becoming deliverables. Others will never become deliverables, but will serve as internal records. An example is a PERT chart or production schedule. If copies of these are being circulated, the documentarian should be on the distribution list.

4. Correspondence. This study involves a great deal of correspondence, both incoming and outgoing. The least one can do to aid the documentation effort is to maintain a correspondence file to which the documentarian has access. It would be greatly appreciated if copies of significant correspondence were sent directly to the documentarian.

5. Telephone calls. There are probably 10 telephone calls being made for each piece of correspondence. That makes it all the more important to "get a handle" on these calls, particularly when information is being exchanged or decisions are being made. The best way to do this may be a telephone log which simply indicates one's name, the date, the person contacted, and what was discussed. If one would like to use a form for that purpose, copies will be distributed. This should be extremely useful for one's own personal records.

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Assuming that one is keeping a telephone log for one's own records, the documentarian's needs are simple. He could use a copy of any parts of the telephone log which are appropriate for a project file or distribution to other persons.

6. Personal logs. The proposal states that the documentarian ("chronicler") will have access to

> "Logs kept by several key staff members for the purposes of progress reports, but also for input to the chronicle. Team leaders and management staff will be asked to keep project logs on a regular basis in which they will record activities, problems, ideas and suggestions. These will be submitted to the Executive Producer for monitoring activities, and the Chronicler will have access to these." (proposal, p.2.27)

If one is keeping such logs or records, it would be helpful for the documentarian to have copies if the information goes beyond that contained in the progress reports or other documents.

Interactive Measures

Some additional data collection methods will also be used for documentation. In developing these, consideration has been given to the proposal's statement that the goal of the documentation effort "will be for it to be as unobtrusive as possible, especially so that production is not delayed unreasonably by it. The amount of effort by project staff other than the Chronicler will necessarily be minimal." It is doubtful if documentation will impede any other project activities. However, if there are any difficulties created, they should be discussed with the documentarian and the Project Director, and any serious problems should be communicated in written form.

The major form of interactive data collection will be the personal interview. Respondents will cover the entire spectrum of personnel in the project: staff members, consortium management,

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Program Review Board members, Parent Advisory Panel members, and program consultants. Unless there are objections, these interviews will be recorded on cassettes, and portions of them may be transcribed.

It is also hoped to gather information through short personal conversations with project staff and others. Notes will be taken on these conversations.

Accessibility

In comparing our documentation to Herman Land's report on the Children's Television Workshop, it is clear that we face some problems which he did not encounter. Mr. Land's report was done on a post hoc, one time basis. He interviewed many people and looked at the files of a successful organization. Using his discretion as to what was publishable, he wrote his report with minimal review from the persons interviewed. His study was well received, and apparently caused no objections from the people who were interviewed.

In the Parent Education Television Series project we are faced with the problems of recording information as it happens. It is suggested that we adopt the following policy as applicable for the time being.

1. The materials received by the documentarian will be placed in a documentation file. This file will be open to all professional staff members of the project.
2. The documentation file will also contain memoranda written by the documentarian about the project. An attempt will be made to give an objective, impartial view of the project. But in addition, it would be helpful to have some personal impressions of the project, which may involve a personal or professional evaluation. As part of the documentation file, all these memoranda

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will be open to project staff, who are free to comment and add their own interpretations of activities.

3. Tape recordings of the Program Review Board and Parents Advisory Panel and similar meetings like the Orientation Meeting, are considered to be "on the record" to all project staff. However, due to the problems involved in maintaining a collection of recordings, some limitations are suggested on their accessibility. Namely, these recordings will initially be available to others only for transcription purposes. It is considered unwise, but perhaps necessary, to lend them to others purely for listening, since this incurs the risk of losing or damaging the tape before a transcription is ever made. Due to the great deal of time it takes to make a transcription, however, there may be a real need to listen to these tapes. It is suggested that this be done at Applied Management Sciences, but with the Project Director's approval, the tapes may be taken elsewhere.

   Transcriptions will be made if possible, of the meetings described above. These transcriptions will be made available to all project staff of the three consortium members.

4. The tape recordings (physical tapes) of personal interviews will be part of the documentation file. The contents of the personal interviews will, within the bounds of ordinary discretion, be considered to be "on the record." "Ordinary discretion" is used here to indicate the kind of discretion any other project staff member might have when reporting a personal conversation. Using this discretion, portions of the interviews may be transcribed

which goes outside the consortium staff the following procedures will be employed:

a. A draft of the deliverable will be prepared by the documentarian. This draft will utilize all information available to the documentarian, in a selective manner which should be acceptable to all participants

b. The draft will be reviewed and critiqued by the Project Director and Applied Management Sciences' management.

c. The draft will then be reviewed and critiqued by consortium staff. The procedure for this will be to give the draft to the senior staff member at EFC (Jack Hunter) and ICS (Charles Flatter). Each of these will be free to circulate it among their staff, but they will be responsible for getting the document reviewed in a timely manner, synthesizing any comments, and giving final approval.

d. If the suggested revisions are acceptable to the documentarian, the document will be finalized and delivered to the Office of Education. If the documentarian feels that the suggested changes compromise the integrity of the report, however, an attempt will be made to resolve the differences with the persons concerned. Since the documentarian reports to the Project Director, the latter may be required to uphold the integrity of the final version. Finally, it is possible that the documentarian might disagree with the Project Director on the contents of the report. In this unlikely event, the Project Director will have final authority for approving the deliverable. However, the documentarian will include in the report a summary of the areas and reasons relating to the disagreement over content.

and considered as part of the documentation file. Similarly, written notes or summaries of interviews (whether or not recorded) will go into that file.

5. Like any other project staff member, the documentarian may make personal notes for his own use, or maintain a personal file of materials. These will not be part of the documentation file.
6. Like any other project staff member, the documentarian may express his opinions, or inform others, who are involved in the project at any of the consortium organizations, or to any other people involved in the project. He will make it clear that his opinions are not an "official" view of the project in such cases. The documentarian will employ the "ordinary discretion" and sense of suitability that would be employed by other members of the staff in imparting information or expressing opinions.

We hope that this clarifies the procedures that will be used in the ongoing documentation effort. The basic notion behind the procedures is that documentation is an above-board, relatively public activity, utilizing records which are available to everyone in the project. Since the documentation file, the transcripts, and nearly all recordings are accessible to project staff, there should be no secret as to what is going on regarding documentation. It remains only to indicate some procedures that will be used to produce external deliverables. These deliverables may be prepared from the ongoing file kept by the documentarian. On an informal basis, early drafts of sections of the deliverables may be circulated to project staff for comments and critiques. Once the the document reaches the status of a fairly complete draft, however, it might be best to have a procedure which would result in the final deliverable. We therefore suggest that for any deliverable

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